PROMOTING THE PAST, PRESERVING THE FUTURE : BRITISH UNIVERSITY HERITAGE COLLECTIONS AND IDENTITY MARKETING

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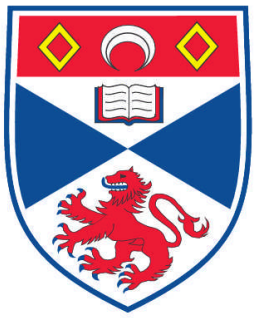
A Thesis Submitted for the Degree of PhD
at the
University of St. Andrews



2007

Promoting the past, preserving the future: *British university heritage collections and identity marketing*

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PhD, Museum and Gallery Studies
20, November 2007

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List of Acronyms and Abbreviations

AAM	American Association of Museums
ACUM	Association of College and University Museums
AHRB	Art and Humanities Research Board
AHRC	Arts and Humanities Research Council
ANMS	Italian Association of Museums of Science
AUMIS	Australian University Museums Information System
CAA	College Arts Association
CCF	Collections Curators' Forum
CDAPT	Steering Committee for Cultural Heritage (COE)
CDESR	Steering Committee for Higher Education and Research (COE)
CEPES	European Centre for Higher Education (UNESCO)
COE	Council of Europe
CRUI	Italian Conference of Rectors
CyMAL	Museums Archives and Libraries Wales
DCMS	Department for Culture, Media and Sport
DSIR	Department of Scientific and Industrial Research
HE	Higher Education
HEFCE	Higher Education Funding Council for England
HEI	Higher Education Institution
HEMGC	Higher Education Museums, Galleries and Collections
HLF	Heritage Lottery Fund
ICHEM	International Centre for Higher Education Management
ICOM	International Council of Museums
IMHE	Institutional Management in Higher Education
LIC	Library and Information Commission
LOCUC	*Landelijk Overleg Contactfunctionarissen Universitaire Collecties*
MA	Museums Association
MDA	Museums Documentation Association
MERL	Museum of English Rural Life
MGC	Museums and Galleries Commission
MLA	Museums, Libraries and Archives Council
MUSA	Museum of the University of St Andrews
NUS	National University of Singapore
OECD	Organisation for Economic Co-operation and Development
SAE	*Stichting Academisch Erfgoed*
SCM	Scottish Museums Council
SCMG	Standing Commission on Museums and Galleries
SCVA	Sainsbury Centre for Visual Arts
SFC	Scottish Funding Council
UCAC	University Collections Advisory Committee
UCL	University College London
UFC	University Funding Council
UGC	University Grants Committee
UHP	University Heritage Panel
UMAC	University Museums and Collections (ICOM)
UMG	University Museums Group
UMiS	University Museums in Scotland
UMIST	University of Manchester Institute of Science and Technology
UNESCO	United Nations Educational, Scientific and Cultural Organization
UoL	University of London

Appendices

Acknowledgements
This doctoral thesis has greatly benefited from the help, awareness and support of individuals working, studying or interested in university museums and collections.

I am indebted to Ian Carradice, Keeper of Museums and Collections at the University of St Andrews and my supervisor during this research programme. His contributions to the formation and development of this thesis, in terms of intellectual insight and inspiration were essential. In addition, I wish to thank external examiner Professor Patrick Boylan.

I would also like to extend special gratitude to Marta Lourenço for her most gracious and encouraging assistance and insightful correspondence and to Steven de Clercq for teaching me to question and challenging me for answers.

I am grateful to my colleagues and the staff in the School of Art History at the University of St Andrews for their encouragement and support, including internal examiner Annette Carruthers.

I also acknowledge the support of the British Foundation for Women Graduates for their charitable grant, ICOM UK for a travel bursary enabling me to attend the 2006 UMAC conference, UMAC for student bursaries enabling me to attend the 2005 and 2006 UMAC conferences and the School of Art History for additional funding to support my travel expenses to carry out fieldwork.

Finally, my warmest thanks are due to my mother, family and closest friends for their support and particularly to Michael for his incessant encouragement and endless patience.

Acknowledgements: Interviews/contacts
I am very grateful for the assistance provided by the individuals who agreed to be interviewed as a part of this study, or who provided me with information regarding university collections and museums. (Job titles of staff given below are those at the time of contact.)

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Nijolė Bulotaitė, Information & Public Relations Officer, Vilnius University
Ian Carradice, Keeper of Collections, University of St Andrews

Steven de Clercq, Senior Consultant, Academic Heritage, University of Utrecht
Matthew Clough, Director of Art and Heritage Collections, University of Liverpool
Neil Curtis, Senior Curator, Marischal Museum, University of Aberdeen
Hugues Dreysse, University Louis Pasteur of Strasbourg
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Žarka Vujić, Chair of Museology, Zagreb University
Cornelia Weber, Chair, UMAC, University of Humboldt
Christopher Woodward, Director, the Holburne Museum of Art, University of Bath
Cathleen Wright, Administrator, Pitt Rivers Museum, University of Oxford

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Abstract

Collections of tangible heritage and material culture found in university museums present both challenges and opportunities for their parent institutions. The identification and recognition of objects and collections of material 'heritage' proves difficult to universities, due to the formation and utilisation of their collections. Although each university possesses a history of varied content, length and significance, the rich heritage collections kept by universities remain undefined and largely unknown. This thesis addresses new and changing roles for university museums and collections, focusing on the issues surrounding heritage. What purpose does an institutional collection of academic heritage serve beyond preserving or representing the history of a university? Using data collected during the field research programme and two case studies (University of St Andrews and University of Liverpool) the thesis explores the definition and role of heritage in the university. Through the exploration of these topics, the thesis provides a new model for university collecting institutions based on the concept of 'university heritage' and 'institutional identity', encompassing collections ranging from subject-specific departmental teaching collections to commemorative collections of fine art. By utilising these once undefined and underappreciated collections, universities can use the heritage objects and material culture representative of their academic history and traditions as institutional promotion to potential students, staff and funding bodies.

1. Introduction: the 'crisis' of UK university museums

> [...] for too long university museums have not been making their case.
> (Mark Taylor, former MA director 2004)[1]

During the July 1986 Museums Association (MA) conference in Aberdeen, Manchester Museum director Alan Warhurst addressed what he termed the 'crisis' threatening British university museums, which stemmed from an institutional lack of identity and purpose (Warhurst 1986:137). Alongside Warhurst, several university museum participants delivered papers and held discussions focusing on the issues surrounding the collections of Britain's universities, including former Hunterian director Frank Willett defining Scotland's own 'crisis' (Willett 1986: 141).[2] The conference focused on a common problem: establishing the identity and purpose of the university museum. Though university museums and collections comprise only 4% of the UK's museum sector (calculated by the University Museums Group),[3] the conference served as a platform for advocacy: raising awareness, questions and concern across the British museum community as a whole (UMG 2004:v). The Manchester Museum director's declaration that university museums were in 'crisis' and struggling with their functional identity proved a significant statement. Warhurst's pivotal address brought perhaps the earliest international attention to the pressing issues facing British university museums, exposing the deeper-lying issues of identity troubling the sector.

Having witnessed over 300 years of changes in object-based teaching, and endured shortages of staff, funding and resources, as well as attempts to rationalize through the disposal and sale of collections, university museums have struggled to remain vital to their parent institutions and communities, with their

1 For MA article, see http://www.museumsassociation.org/ma/9657&search=1.5, accessed 07 September 2006.

2 For the published papers of the MA conference, see Warhurst (1986) and Willett (1986).

3 'Sector' is understood as comprising national, regional, local authority, university and independent museums in the UK. See UMG (2004).

most problematic period being perhaps the last 20 years.[4] During the 1980s, developments in teaching and research, government cutbacks in public spending and structural changes in higher education troubled the British university museum sector, with institutions throughout the United States and Europe also experiencing similar difficulties.[5] University museums of natural history were under particular scrutiny in the United States, forcing staff to defend them against the charge that they were, as Gropp later termed, 'extinct' (Gropp 2003: 550).

Though the 'crisis' of the 1980s brought attention to the university museum sector, terms such as 'crisis' and 'extinct' should be treated with care. As Marta Lourenço contends, 'the "crisis" is often presented in a simplified way, in a cause and effect relation with the decline of use' (2005:123). University museums have endured and will continue to endure periods of close examination and difficulty, but understanding the cause of 'crisis' and its effect identifies core problems and indicates how resilient the sector remains.

1.1 UK reaction to the 'crisis'

As a direct result of the 1986 Museums Association conference, the first university museum advocacy group formed, a programme of comprehensive surveys was commissioned and numerous reports and fundamental papers concerned with the state of British university collections were published.

4 An example that characterises recent problems is provided by the University of Newcastle's sale of 19th - century African and Oceanean ethnographic collections, near closure of the Hatton Gallery in 1997 and the transfer of its Hancock Museum to the local city council in 1992.

5 Within the last 20 years the University of Amsterdam (UvA) has purged its natural history collections following the abolition of geology as a discipline in 1983. The collections were later donated (along with UvA's zoological collections) to the Amsterdam Zoo and Naturalis, the local natural history museums of Maastricht and Nijmegen; the rest were disposed of.

i. Advocacy groups

In 1987 a network representing the interests of university museums and collections was established in the UK.[6] To date, the University Museums Group (UMG) remains the only UK-wide organisation dedicated to promoting the interest of Higher Education Museums, Galleries and Collections (HEMGCs), and increasingly acts as an advocacy and pressure group for the sector.[7] Nicola Johnson, the Director of the Sainsbury Centre for Visual Arts, currently Chair of UMG and University Museum Councillor to the MA, provides a strong connection between individual institutions, national organisations and the HEMGC sector. Beyond organising annual members' meetings and seminars concerning institutional funding, as well as contributing collective responses to consultation papers and government recommendations, the UMG aims 'to improve the status and effectiveness of University Museums' (Arnold-Forster 2000: 10).

In a more recent effort to raise the profile of UK university museums and collections, the UMG published *University Museums in the United Kingdom: A national resource for the 21st century* (2004), an advocacy document stemming from research jointly funded by the MLA and the University of East Anglia. The report was intended to 'advocate the state, status and future of university museums' (UMG 2004: 37), with distribution ranging from the smallest university collection to the highest government offices.

Formed in 1988, University Museums in Scotland (UMiS) acts as an advocacy network for the museums and collections of Scotland's universities; it also maintains a close relationship with the UMG.[8] The group unites universities both ancient and modern, and engages the larger museum community by organising

6 See the UMG website http://www.umg.org.uk/index.html, accessed 17 September 2006.

7 Established in 1980, The US Association of College and University Museums (ACUMG) is an affiliate professional organisation of the American Association of Museums (AAM) and an affiliate of the College Arts Association (CAA). Associations of university museum professionals are also established in Greece (2004), Spain (2002), The Netherlands (1997), Australia (1992), Brazil (1992), and South Korea (1961).

8 See the UMiS website http://www.dundee.ac.uk/umis, accessed 17 September 2006

biennial conferences addressing the shared issues between university museums and the greater museum sector.[9] In 2004 UMiS produced a corresponding advocacy publication to that of the UMG. *Opening doors to learning: University museums for 21st century Scotland* aimed at highlighting the need for the sustainability of Scotland's university museums and collections.

ii. Surveys and reports

As early as 1968, the Standing Commission on Museums and Galleries, recognising the need for comprehensive information, published *Universities and museums: a report on the universities in relation to their own and other museums*. With its *Report on university museums*, following in 1977, the Standing Commission on Museums and Galleries provided information regarding the current state of university museums, reflections on their positioning within the wider museum sector and one of the earliest gazetteers of the museums and collections of Britain's universities.

Responding to the 1986 Museums Association conference, the UK Museums and Galleries Commission (MGC)[10] 1986/87 Annual Report stated 'university museums and collections are an important part of the nation's heritage, and the universities hold them in trust' (quoted in Arnold-Forster 1993: vii). Subsequently, the MGC commissioned a series of reports with financial assistance from the Committee of Vice-Chancellors and Principals and the University Funding Council.[11] Regional Area Museum councils assisted by

9 Past UMiS conference themes include 'The Death of Museums?' (2000), 'Re:search: Collections, Museums and Research' (2002), and 'The Significance of Collections' (2004).

10 The Museums and Galleries Commission (MGC) was originally established as the Standing Commission on Museums and Galleries in 1931. In 1998 the Department for Culture, Media and Sport (DCMS) announced plans to replace the MGC and the Library and Information Commission (LIC) with a new organisation to be known as the Museums, Libraries and Archives Council (MLA). MLA was launched in 2000 and renamed Resource: the Council for Museums, Archives and Libraries, later returning to the Museums, Libraries and Archives Council (MLA).

11 The University Funding Council was replaced by the Higher Education Funding Council for England (HEFCE) in 1992. The HEFCE distributes public money to universities and colleges in England that provide higher education. The Scottish

nominating contacts to Kate Arnold-Forster who took over the UK-wide research project after completing *The collections of the University of London. A Report and Survey of the Museums, Teaching and Research Collections administered by the University of London* in 1989. Similar survey reports followed, covering the regions of the UK, including Northern Ireland and Scotland.[12]

Alongside the MGC's series of reports, individual institutions commissioned reports regarding the current state of their museums and collections. The HEFCE/MA initiative and the North West Museums Service provided funds for a survey of the departmental collections of the University of Manchester, building on the research gathered for *Held in Trust: Museums and Collections of Universities in Northern England* which took place in 1989-1990.[13] During 1997-1998 the University of Manchester Orphan Collections Research Project reviewed collections outside the University's registered museum (Manchester Museum) in order to formulate and install policies for their proper care (and if applicable) use.[14] The Orphan Collections Research Project at Manchester was widely publicised in the *Museums Journal, Museum and Arts Appointments* and*, This Week Next Week,* in addition to a website and report produced by the museum researcher.[15] The resulting report: *Continuing in trust: The future of departmental collections in The University of Manchester* provided a closer look at the number of departmental collections held by the university, some of which were not previously catalogued or even known to exist. The report also provided recommendations based on the overall state of the departmental collections and underlined the importance of 'preserving and interpreting the vital heritage of the University' (Handley 1998: 5). In 2004 the University of Edinburgh began to

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Funding Council (SFC) was established in 2005 to assist funding and provide a strategic overview for tertiary education in Scotland.

12 See Arnold-Forster (1989), (1993), (1999); Arnold-Foster & Weeks (1999), (2000), (2001); Northern Ireland Museums Council (2002); and Drysdale (1990).

13 Besides the University of Manchester, reports were produced at the University of Birmingham in 2004 and The University of Edinburgh in 2006.

14 The term 'orphan' is recognised by the Museums Documentation Association (MDA) to describe historic collections not housed in proper museums.

15 See http://www.man.ac.uk/science_engineering/CHSTM/orphans.htm, accessed 03 September 2006.

survey its collections as a part of the University's Cultural Heritage Audit (see Chapter 6).

iii. Fundamental papers[16]

Also responding to the 'crisis', James Hamilton, Curator of the University of Birmingham collections published a paper entitled 'The Role of the University Curator in the 1990s' which addressed the purpose and functions of a university museum and its curator as well as the organisational criteria of collections found within universities (Hamilton 1995). Like the University of Manchester, the University of Birmingham maintains an assortment of 'orphan' departmental collections alongside its registered museums, the Barber Institute of Fine Arts and the Lapworth Museum of Geology. The University of Birmingham 'university collections', however, have attained provisional registration, while the various departmental collections at Manchester currently remain unregistered. University collections are unique to each institution, hence classification proves complicated. Offering example definitions and categorisation from the University of Birmingham's collections, Hamilton's typology of university collections provided the university museum sector with a clearer position from which further work could spring.[17]

Following the 1986 MA conference, the focus did not remain just on the collections of the universities, but also on their management as well. Based in the School of Management at the University of Bath, the International Centre for Higher Education Management (ICHEM) published an Occasional Paper containing information about HEMGCs in the UK.[18] Melanie Kelly's research and publication provided the British university museum sector with a much needed overview of the current state of HEMGCs, including an examination of university

16 A comprehensive literature review concerning university museums and collections can be found in M. Lourenço, 2005. Between two worlds: The distinct nature and contemporary significance of university museums and collections in Europe. Unpublished PhD thesis, Conservatoire National des Arts et Métiers, Paris.

17 Hamilton's university collections typology is discussed in more depth in Chapter 3.

18 See Kelly (1999).

museum funding and governance as well as an assessment of UK HEMGCs' contributions and added value to their parent institutions.

1.2 International reaction to the 'crisis'

In parallel to the situation in the UK, the 'crisis' of university museums and collections gained attention at the international level. The 'crisis' of identity, purpose and resources appeared to be a common, shared problem amongst the museums and collections of universities. Addressing the issue at the international level, a range of publications was produced and new networks were formed dedicated to the interests of the university museum sector.

i. Publications

In 2000 the Organisation for Economic Co-operation and Development (OECD) held a seminar in Paris as a part of its programme on Institutional Management in Higher Education (IMHE). The focus of the seminar and the title of the resulting publication was *Managing University Museums*. Kelly provided the publication's introduction, outlining the range of submissions from delegates who 'came from a range of different institutions, representing different academic disciplines and with different museological traditions, but all shared a commitment to, and enthusiasm for, university museums' (Kelly 1999: 8). Submissions included Kate Arnold-Forster's synthesis of the completed MGC regional surveys and reports on university museums and American Peter Tirrell's 'Strategic Planning and Action for Success in a University Museum of Natural History'. These submissions indicated that much had changed since the 1980s 'crisis' or 'extinction', as UK collections were thoroughly examined, and in the universities of America, the future of natural history collections was being given careful consideration. Above all, *Managing University Museums* provided the

sector with an international reference point from which advocacy statements and information could be effectively disseminated.[19]

Published by of UNESCO since 1947, *Museum International* provides a forum for the discussion of ethics and practices of museums and heritage organizations. International in scope, *Museum International* offers recommendations on national and international cultural policies. In 2000 two volumes were dedicated to the discussion of university museums. Among the contributors, Kate Arnold-Forster provided an update on the MGC regional surveys with '"A developing sense of crisis": a new look at university collections in the United Kingdom' (2000) and colleague Jane Weeks (2000) lamented 'The loneliness of the university museum curator.' Papers from outside the UK included contributions from Brazil (Almeida and Martins 2000), Greece (Theologi-Gouti 2000) and the Philippines (Labrador 2000), illustrating the problem's global dimension.

ii. Networks

Established in 2000, the 'Academic Heritage and Universities' network or Universeum, proved a significant collaboration between – initially- twelve of the oldest universities in Europe (including the British universities of Oxford and Cambridge and the London Royal College of Surgeons).[20] In April 2000 Universeum issued the Declaration of Halle which outlined the Universeum's objectives and the responsibilities of universities regarding their museums and collections. The Declaration contends that '[university] collections serve as active resources for teaching and research as well as unique and irreplaceable historical records' (Universeum Network 2000). Besides the Declaration of Halle, the

19 Several OECD seminar participants and contributing authors to Managing University Museums were also present at the 2000 conference - 'The Death of Museums?' - organised by University Museums in Scotland (UMiS), including Peter Tirrel, Ian Carradice, Peter Stanbury, and Fausto Pugnaloni.

20 Universeum relies on the participation of individuals and institutions as the driving force of the network. At the July 2005 meeting, discussion included the encouragement of participation from institutions not currently involved with the project. The 12 universities initially involved were Amsterdam, Berlin, Bologna, Cambridge, Groningen, Halle, London (Royal College of Surgeons), Leipzig, Oxford, Pavia, Uppsala and Utrecht.

Universeum project has organised travelling exhibitions and publications featuring the highlights of the network's collections. In addition, the Universeum website includes Cambridge's Whipple Museum of the History of Science Director Liba Taub's extended essay 'The Circulation of Ideas', with a section titled 'Museum collections as windows on the University' addressing the crucial role collections have played in the history and development of knowledge in European universities.

The July 2007 Universeum meeting in Lisbon hosted 89 participants from 28 universities, representing 11 countries. During the meeting, the network formed a working group to – amongst other things- promote Universeum among European universities and propose a long-term Universeum statute and governing structure. In addition the network articulated 'clearer scientific, social and political goals, concerned with the preservation, study and accessibility of the heritage of all European universities… [with the hope that] Universeum can be a more meaningful actor in the promotion of European university heritage…for all matters regarding European university museums and collections' (M. Lourenço, *in litt*, 12 July 2007).

Perhaps the most important initiative to date, the International Council of Museums' (ICOM) international committee for University Museums and Collections (UMAC) was officially formed at the July 2001 ICOM General Assembly in Barcelona.[21] With status as the first international association of university museums and collections, UMAC provides the university museum community with an outlet for the collaboration, research and functions associated with collections of academic institutions. UMAC organises annual international conferences and maintains a digital archive of policy documents, published conference papers and annual meeting, with its proceedings made accessible on the internet. In addition, the University Museum Database, which can be accessed and used through the UMAC website, is maintained by a UMAC

21 See UMAC website http://publicus.culture.hu-berlin.de/umac/, accessed 06 September 2006.

project team and regularly updated with information passed on by members of the university museum community. [22] Roughly two thousand university museums and collections make up the database, searchable by city, university, full museum type and subject.

1.3 Universities, museums and collections in the UK

> '...the 'crisis' [...] is probably less *about* collections and more *about* universities'.
>
> (Lourenço 2005: 123)

'All universities have collections.' (Lourenço 2005:3) How these collections formed and what they include depends on the history of the host university. With foundations tracing as far back as the 17th century, university museums are regarded as the oldest public museums in Britain and the earliest recognisable form of the modern museum institution (Boylan 1999). Since the Ashmolean Museum of Oxford opened to the public in 1683, university museums in Britain have carried out over 300 years of collecting, teaching, research, display and outreach. [23]

It is generally accepted that universities have been informally collecting since at least the mid-16th century in order to support their teaching and research missions (Lewis 1984, Boylan 1999, Lourenco 2003). While a significant portion of early university collections was composed of instruction- and research-related material, it seems a reasonable assumption that most universities' oldest collections as not entirely instruction related or even considered 'collections', but were composed of commissioned art, objects and furniture to ornament buildings, ceremonial rooms and halls of residence. The earliest collections in fact originated from treasure archives containing commemorative objects used for university ceremony and decoration (Gieysztor 1996). As an example, the

22 See http://publicus.culture.hu-berlin.de/umac/database.html, accessed 17 September 2006.

23 The earliest British universities (Oxford 1167, Cambridge 1209, St Andrews 1413) were collegiate in structure, and therefore accumulated collections both within individual colleges as well as the greater university. A majority of these early objects served ceremonial, decorative and/or commemorative purpose within the individual colleges, gaining greater university significance as they evolved into proper collections and impressive displays.

Krakow's Jagiellonian University's Collegium Maius Treasury Rooms contain the most precious items from the university collections, including three 15th - century sceptres, whilst the Second Treasury displays include silverware from the 17th to 19th centuries (Waltoś 1999). In addition, religious art and antiquities were also collected by institutions for reasons of prestige and social status. (Lourenço 2005: 3)

Considering the scholastic atmosphere and theoretical nature of medieval teaching in Europe, where direct observation and experimentation were not characteristic (Lourenço 2003), it is logical that treasury archives would precede object-based teaching and research collections. Some authors do not support the existence of medieval institutional collections, aside from those belonging to the Church or royal treasuries (Lewis 1984). However,

> by 1500 [...] universities [...] possessed proper academic buildings - lecture rooms, assembly rooms, a chapel, one or more libraries, lodgings for students and teachers – and many articles of value [...] Besides the libraries, located mainly in the colleges, the most treasured possessions of the academic institutions were archives kept in chests closed with a triple lock [...] together with seals, maces, verges, and money. Nations and colleges had chalices, church ornaments, missals utensils, banners, statutes, charters, and registers (Gieysztor 1992: 138-9).

The older universities are, not surprisingly, far more likely to have rich and extensive collections, prestigious buildings and mature gardens than their modern counterparts. However, many more recently established universities hold collections of designated significance and maintain noteworthy modern architecture. In the UK the ancient universities of Oxford (1167), Cambridge (1209), and St Andrews (1413) maintain buildings, museums and departmental collections; so also do the modern universities of, for example, Bath (1966) and Stirling (1967), though their built heritage and the history and contents of the collections differ greatly.

Since the 1960s, in universities both ancient and modern, teaching content and methodologies have changed dramatically, often leaving previously important

collections in a precarious, unemployed position. Across the UK, object-based courses such as archaeology and zoology became separated from their collections and in some cases suffered from collections disposal and course discontinuation.[24] Research interests have shifted in the sciences and object-based research and teaching have become less fundamental in many subject areas. Additionally, university funding has been redirected or cut from collections care in favour of new research, faculty and student recruitment, as well as facility construction and expansion. Combined, these factors led to Warhurst's declaration of 'crisis' in 1986, and raised questions about the contemporary role of university collections, both ancient and modern.

1.3.1 20th - century literature review

As Lourenço asserts, 'one widespread view about university collections is that publications are only of a relatively recent date. Although it is true that there has been an explosion of texts on the subject, both in number and scope, during the past two decades (particularly the past five years), the professional museum literature on university collections goes back to the early 1900s' (2005: 88). Literature reviews covering English material (Tirrell 2000) and papers published in English, French, Dutch, Italian, Portuguese and Spanish (Lourenço 2005) provide a comprehensive look at the 'significant concerns shared by the international community of university museums' (Tirrell 2000: 157). In addition, an online bibliographical database in German has recently been developed by the Humboldt University in Berlin, listing more than 600 titles on university museums.[25]

24 Financial cutbacks within the University of St Andrews resulted in the dissolution of the archaeology department in the 1980s, with the collections subsequently transferred to national and local authority museums. The BBC reported that in December of 2004 Exeter University had confirmed future closure of its chemistry department. In addition, Kent, Queen Mary London and Anglia Polytechnic University also cut chemistry. A 2004 survey of 120 universities revealed that one in five UK universities had closed or cut departments in 2003 or planned to do so the next year. See http://news.bbc.co.uk/1/hi/education/4105961.stm, accessed 13 November 2006.

25 See http://publicus.culture.hu-berlin.de/sammlungen/bibliographie.php, accessed 13 June 2007. The bibliographical database also lists texts in other languages.

The literature review which follows includes a selection of articles, books and other such material pertaining to university museums and collections that is relevant to the study.[26] The selection covers papers published in English, with a majority published in professional museum journals and conference proceedings.[27] The review comprises two sections: *i*) fundamental papers and *ii*) doctoral dissertations.[28]

i. Fundamental papers

Occasional fundamental papers from Ruthven (e.g. 1923, 1931, 1939), Coleman (e.g. 1939, 1942) and Rodeck (e.g. 1950, 1952) made up a majority of pre-1960s publications (Lourenço 2005). Since the 1960s, literature concerning university museums has seen substantial growth (Lourenço 2005). As Lourenço recognised, during the 20th century the literature peaked three times,

> the first time in the 1960s, when a debate about broader audiences emerged, a second time in the 1980s, when the first alerts about the 'crisis' appeared, and a third time since the late 1990s till the present (2005: 88).

During the 1960s museum standards and public access became increasingly prevalent issues in publications regarding university museums; topics including: the need for collections policies (Hill 1966), exhibitions and public access (Hill 1966, Rodeck 1968), educational programmes for broader audiences (Matthews 1962) and public image (Rodeck 1968) made their earliest appearances in the body of literature (Lourenço 2005). In one of the earliest references to the university museum as extension of the academic 'ivory tower', Rodeck (1968: 34), referred to some university museums as scientific ivory towers, 'in which the inhabitants [...] talk only occasionally [...] to each other', wondering 'why so many university administrations had continued supporting these museums, suggesting that lack of interest and neglect may arise from the fact' (Rodeck in Lourenço

26 Catalogues, case-studies and descriptive papers are excluded for reasons of relevance.

27 Professional museum journals (e.g. Curator, Museums Journal, Museum News, Museum International) and conference proceedings (e.g. UMAC, OECD)

28 A third component of the university museum literature comprises the series of regional and national surveys see Chapter 6, Section 6.1.2: Surveys and initiatives.

2005: 91) that 'the museum makes no observable, positive contribution to the educational activities of the university' (Rodeck 1968: 34).

With possibly the first inclusion within a major museological text, Warhurst's 1984 contribution of a university museum chapter within the *Manual of Curatorship: A Guide to Museum Practice* (Warhurst 1984) covered such topics as the function, history (UK), buildings, administration, finances, and staff of university museums (Lourenço 2005). As Lourenço (2005) recognised, the issue dominating the university museum literature in the 1980s is the 'crisis',[29] with 'the first article mentioning a 'crisis' in university museums 'at a national scale and in a professional journal of international distribution' appearing in 1986 (Lourenço 2005: 92).[30] Warhurst (1986) declared British university museums were experiencing a 'triple crisis' of identity and purpose, recognition and resources. Warhurst's article appeared in a 1986 issue of the Museums Journal dedicated to university museums, alongside a contribution from Willet (1986), which exposed a similar 'crisis' affecting Scottish university museums. These contributions to the university museum body of literature were frequently cited in subsequent authors' works (Warhurst 1992, Merriman 2002, Arnold-Forster 2000, Lourenço 2005) and signified a distinct 'turning point' for university museums in the UK (Merriman 2002).[31] Accordingly, the 'crisis' showed a major, three-fold impact on the literature (Lourenço 2005). To begin, separate national bodies and professional organisations initiated and commissioned surveys. As a result of the 'crisis' and results from the surveys, university museums and collections 'began a period of increasing collaboration, both at national and international levels; this has resulted in the creation of the national and international associations and a pronounced growth in texts, conference

29 The basis and causes for the 'crisis' are discussed in Chapter 5, Chapter 6 and Chapter 7.

30 Referring to a more general 'crisis', as opposed to university natural history museums. Since the late 1980s, the 'crisis' of natural history collections has been extensively discussed (e.g. Black 1984, Hounsome 1986, Diamond 1992, Krishtalka & Humphrey 2000, Gropp 2003)

31 In the USA Black (1984) indicated that university art, history and natural science museums 'were either closed or had their programs drastically curtailed' (Black 1984: 20).

proceedings,[32] and other publications' (Lourenço 2005: 93).[33] A publication sponsored by the OECD (Kelly 2001) and an issue of *ICOM Study Series* (No. 11, 2003) also addressed the current state of university museums. The third consequence for the literature is the overall growth of publications in the subject and a more diverse breadth of discussion (Lourenço 2005). 'More papers on university museums and collections have been published in the past five years than during the previous 100 years together' (Lourenço 2005: 93).

Perhaps the most intriguing developments - for the purposes of this study - from the body of literature relates to the university museum's 'fourth' mission and the concept of university heritage.[34] Within the past five years, the idea that the university museum functions as a 'window' or 'showcase' has increasingly appeared in the literature (Merriman 2000, Bulotaite 2003, Kozak 2006), though it is worth noting that the concept of the 'museum as a showcase' has, according to Lourenço, 'existed in the literature at least since the 1950s' [...] with Borhegyi (1956: 3) likely to have coined the term 'show windows' for the university' (Lourenço 2005: 95). Summarising the concept, referring to the Utrecht University Museum, Haan writes:

> [...the Museum serves] as a centre of expertise that professionally manages the academic history collection of the university and demonstrates the achievements of Utrecht science, both past and present, to a broad public. In other words, it is the showcase of Utrecht University' (2001: 121).

The term 'university heritage'[35] was introduced to the literature in the 1990s in the Dutch report *For the Academic Heritage*, (Adviesgroep Rijksdienst Beeldende Kunst 1996) and it was perhaps first used at the international level in

32 Since its 2001 formation, UMAC has published its annual conference proceedings. The 2001 and 2002 UMAC conference proceedings appeared in the journal Museologia, as an independent publication for the 2003 conference (Tirrell 2005), the 2004 and 2005 conferences in the journal Opuscula Musealia, and the 2006 conference proceedings will be published in a volume in Mexico City.

33 Universeum produced the Declaration of Halle: Academic Heritage and Universities: Responsibility and Public Access (2000) and Treasures of University Collections in Europe (Bremer & Wegener 2001).

34 Apart from the traditional 'triple mission' of teaching, research and display.

35 The concept of 'university heritage' is presented in more depth in Chapter 4.

2000 by the European network *Universeum* in the Halle Declaration (Lourenço 2005). The concept and phrase was later adopted and discussed by other authors (e.g. Bell 2000, Sanz & Bergan 2002, Boylan 2002, 2003, Bulotaite 2003, Council of Europe 2004, Kozak 2006).

Perhaps the most recurrent topic of the literature addresses the role and purpose of university museums (e.g. Guthe 1966, Kinsey 1966, Rolfe 1969 Black 1984, Hamilton 1995, MacDonald 2003) (Lourenço 2005), with university art museums and galleries gaining separate attention (Hill 1966, Jones 1967, Zeller 1985). As Lourenço contends,

> there is probably not a single paper that does not address the role, purpose, mission or goal of the museum or collection, as well as the conditions provided by the parent institution (university, college) enabling it to fulfill or not fulfill that role.

She explains, 'when we add the dynamic nature of university museums and collections and their diversity in size and type, it is hardly surprising that many have often shown no clear understanding of the museum's role in the university' (2005: 89).

ii. Doctoral dissertations

The number of doctoral dissertations addressing university museums and collections is historically rather limited, indicating a 'theoretical and empirical weakness of the field, particularly in Europe' (Lourenço 2005: 104). Four doctoral dissertations, specifically addressing university collections, include (Peikert 1956), a survey of US art museums on college and university campuses, (Huffer 1971), a study of the management and administration of university museums, and (Hurst 1991), concerning adult education in North American university museums. (Almeida 2001) discussed the art museums at the University of São Paulo, Brazil, in terms of origins and mission.

As Lourenço (2005: 104) contends, 'clearly, there is a need for more comprehensive research at doctoral level'. At present, I am aware of eleven

theses/dissertations specifically addressing university museums and collections being (or recently) completed: Marta C. Lourenço within the Conservatoire nationale des arts et metiers and University of Lisbon, France/Portugal, Helen Rawson at the University of St Andrews, UK, Hannah-lee Chalk at the University of Manchester, UK, Barbara Rothermel, Ahmad M. Ajaj and Wahiza A. Wahid at the University of Leicester, UK, Placide Mumbembele at the University of Cairo, Egypt, Thijs van Excel and Claudia de Roos at the University of Amsterdam, the Netherlands, Yaqoub S. Al-Busaidi at the University of Wales Institute, Cardiff, UK, and Pierre-Antoine Gérard at the Université Nancy 2, France. These dissertations address such fundamental issues as the significance of European university collections, the history and role of university collections and museums, the role of university Earth Science collections in the climate change agenda, the interdisciplinary potential of university art museums, the establishment and development of university museums of archaeology in Jordan, the selection and disposal of university collections, academic historical university museums in Holland, the relation between university heritage and the tourism industry and a comparative study of university collections in Germany, Belgium and France.

1.4 The future of UK university museums and collections

Understanding the historical and contemporary role of university museums and collections is a prerequisite for attempting any forecast for the sector's future. Is the 'crisis' over or has attention been recently fixed on other even more urgent issues? What measures can be taken to ensure a more sustainable environment for the museums and collections of British universities? Is the 'triple mission' – teaching, research and display – still relevant?[36] Extended mission statements may provide opportunities for new functions and an additional role for university museums and collections to assume.

36 The 'triple mission' is a widely accepted concept referring to the university museum's responsibility for teaching, research and public display. As Lourenço explains: The Ashmolean first 'institutionalised' the triple mission, as its 'major breakthrough was the fusion of the teaching, research and public display … It was this model that constituted the Ashmolean's major legacy to university museums … this model would be emulated and adapted by university museums across the world.' (Lourenço 2005: 66)

In the future, increased autonomy within the institution may provide university museums and collections with the independence necessary to establish less inhibitive objectives and functions than are currently possible. Although increased autonomy enables the university museum sector an opportunity to outline its own agenda, it increases the divide within an already ambiguous relationship between universities and their cultural assets – namely museums and collections. The functional integration of university museums and collections with their parent institutions may enable a more focused and sustainable relationship, requiring accountability on both parts without sacrificing independence. Interdependence and mutual support may prove far more effective than absolute dependence or conversely, autonomy. For example, a cohesive marketing plan which utilises university museums and collections as a marketing tool, for not only their own promotion but for the university as whole, may be the result of a mutually supportive relationship between the university and collection.

1.4.1 Marketing university museums and collections

Museum marketing, though a relatively recent concept, is well established in terms of theory, literature and practice (Runyard 1994, McLean 1997, Kotler & Kotler 1998, Runyard & French 1999). In theoretical terms, what is less understood is how the basic principles of museum marketing apply to the museums and collections of universities. Currently the extent of published literature pertaining to university museum marketing is limited. Whilst literature dedicated to university museum marketing remains restricted to sporadic mention in more general texts concerning university museums, perhaps the best sources of information are the unpublished papers and presentations from professional organisations and conferences,[37] including Nijole Bulotaite's

37 Several papers concerning best practice and individual case studies have been presented at UMAC conferences in Uppsala (2005) and Mexico City (2006). Uppsala 2005 included: Verschelde's 'Marketing University Museums: Some Dos and Don'ts in Communicating our Product to the Consumer' and Bettison's 'Don't Have the Big Bucks? Word of

paper entitled 'The role of information and PR offices of universities in promoting the university heritage' presented at the 2002 Lithuanian Association of Information and Public Relations Offices of Higher Education Establishments.[38] The practice of university museum marketing differs from one institution to another, even from museum to museum or collection to collection within a single university. The presence of marketing programmes in some institutions and absence in others is a consequence of several factors, which will be explored in Chapter 8.

i. Marketing institutional identity

Over the course of the research programme it became increasingly apparent that in addition to applying traditional marketing principles to university museums and collections, new methods of marketing which incorporate institutional 'heritage' could provide universities and their museums with an innovative approach to their promotion. Issues surrounding heritage will be addressed in Chapter 4, with an examination of marketing to follow in Chapter 8.

1.5 The research programme

Today, two decades since Warhurst first proclaimed a university museum 'crisis', the sector is experiencing administrative shifts, collections rationalisation and disposal and even departmental and museum closures. Does this indicate that the university museum sector still finds itself in a state of 'crisis', as a result of unresolved issues from the 1980s compounded by years of negligence? What are the issues facing the British university museum community today? What is the current state of Britain's university museums and collections, and more specifically, has their crisis in identity and purpose been remedied? The subject

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Mouth Marketing for University Museums and Small Budgets'; Mexico City 2006 included Jonaitis' keynote address concerning marketing and business strategies 'Joining the 21st Century while Remaining Honest to our Mission as University Museums'. See UMAC website http://publicus.culture.hu-berlin.de/umac/, accessed 11 June 2006.

38 Bulotaite made a contribution to UNESCO-CEPES (European Centre for Higher Education) Higher Education in Europe (2003) with 'University heritage. An institutional tool for branding and marketing'.

of this study has been more narrowly focused to gain insight and provide original data and conclusions in an attempt to answer these questions for the benefit of the greater university museum sector. The present study examines the significance of 'institutional heritage' and 'identity marketing' as it relates to the university museums and collections of the UK. These concepts will be explored in more depth in the course of this thesis.

The aims of this research programme were 1) To gain an overview of the current state of knowledge about university museums, collections and heritage from information gathered from both primary and secondary sources; and 2) To contribute to the understanding of the purpose and value of university museums and collections (with a particular focus on those related to institutional heritage and identity marketing); and 3) Based on the completed research, to offer conclusions and recommendations focusing on institutional heritage and identity marketing to the wider university museum sector.

This study was centred on the United Kingdom, where the study visits and interviews took place, with information from outside the UK being drawn from secondary, largely published, sources. The research programme was conducted between September 2003 and September 2007, with study visits made between January and November 2006.

2. Study objectives and research methodology

The purpose of this chapter is to clarify the aims and objectives of the research programme and discuss the methodology adopted and the scope of the study in both geographic and conceptual terms.

2.1 Objectives, object of study and scope

This research programme and thesis aims to provide a clearer view of heritage in the context of university museums and collections in Britain, by exposing the terminological and conceptual inconsistencies which surround 'university heritage'.[39] It then seeks to explore purposes and functions of university museums and collections outside the core-business of their host institution – teaching and research. Lastly, the research aims to review university museums' and collections' past and present marketing practice and its relationship with heritage.

Although the research concentrates on the museums and collections of British universities, relevant literature from outside the UK has also been taken into account. Throughout this thesis the United Kingdom should be understood as England, Northern Ireland, Scotland and Wales, with the study visits and interviews focusing on the university museums and collections of England and Scotland. The scope of this research was determined through geographical and disciplinary considerations within a standardised set. This standardised set was obtained from an appendix gazetteer in the University Museum Group's (UMG) advocacy document *University Museums in the United Kingdom: A National Resource for the 21st Century* (2004). The gazetteer listed 50 UK universities whose collections were core funded through the Arts and Humanities Research Council (AHRC), The Scottish Funding Council (SFC) and/or had been Registered or Designated by the Museums, Libraries and Archives Council (MLA). Of these 50 universities, nine were chosen to provide a more even

39 In this thesis, the term 'museum' and 'collection' are not used interchangeably. Probably all universities have 'collections'. Many universities also have 'museums', which will be addressed separately where applicable. Further exploration of this topic can be found in Chapter 3, with examples from the research programme in Chapter 5.

distribution between England and Scotland as well as even distribution of institutional age and size, ranging from the earliest founded university in Scotland (St Andrews), to the University of Manchester, Britain's largest single-site university.[40] Further explanation of the selection process and criteria follows in section 2.3.2 Field Sources.

2.2 Research approach

What significance does a museum or collection have to its university in terms of heritage? Further, what (if any) added value does heritage recognition - in the form of a museum or a collection - bring to its parent institution? Generally, museums and collections are considered to perform functions related to the university's core mission of teaching and research. Beyond teaching and research, how can university museums and collections extend their mission to include such roles as widening access, social inclusion, heritage preservation and marketing?

Based on these exploratory questions, the present research programme focused on establishing the basic concepts and definitions of two research strands (a university museums and collections, and b) universities and heritage. This research programme employs both an historical and comparative approach. In addition to their own institutional history, university museums and collections show close, if not entirely overlapping, historical relationships to their parent institutions. The comparative element of the approach enabled a more fundamental study of key issues in the university museum sector.

2.3 Methods

As the present research aims to establish the current state of British university heritage, museums and collections, as well as providing historical context, the chosen methodological approach encompasses both bibliographical and field

40In 2004 the Victoria University of Manchester and the University of Manchester Institute of Science and Technology merged in order to form a single institution with a student population exceeding 35,000.

sources. The bibliographical methodology aimed at compiling a comprehensive bibliography with data sources ranging from reference volumes to online and so-called 'grey literature'.[41] The field methodology aimed at gathering qualitative data through an initial pilot study (preliminary survey), study visits, interviews and case studies. As Lourenço explains, in the context of her study of European university collections, the two methodological axes proved

> mutually disseminating as the literature initially helped identifying issues to address in the field, as well as bringing up new questions and providing feedback, while in turn study visits brought to light additional literature (Lourenço 2005: 11).

2.3.1 Bibliographical Sources

To begin, research centred on more general bibliographic sources, but became increasingly focused as the study progressed and as field sources introduced new ideas and questions. These bibliographic sources included i) general sources and ii) focused sources.

i. General subject sources

General subject sources (or references) pertained to research methodology and field research techniques, museology and museum studies. The general sources took the form of reference volumes, professional museum literature, theses, books, catalogues, etc.

ii. Focused subject sources

Focused subject sources concentrated on university museums and collections, university heritage and history (both collectively and individually), subject-specific literature pertaining to museums and collections, as well as legislation and advocacy documents (both national and international). These focused

41 'Grey literature' refers to publications issued by organisations and institutions (e.g. government, academia, business, and industry), but not controlled by commercial publishing interests, and where publishing is not the primary business activity of the organization. The materials are distributed free, available by subscription, or for sale. Scientific grey literature comprises newsletters, reports, working papers, theses, government documents, bulletins, fact sheets, conference proceedings and other publications (Weintraub 2000).

sources were gathered from professional museum literature, journals, books, catalogues (published by universities and university museums), theses, surveys, reports, government policy, newsletters, newspapers, etc.

2.3.2 Field Sources

Having adopted an exploratory approach to the research fieldwork, qualitative as opposed to quantitative data seemed most appropriate. The present research aimed at gathering opinions and impressions in order to establish current conceptual perceptions as well as the current status of museums and collections within British institutions of higher education. Therefore the goal of the fieldwork was to collect first-hand information. By employing flexible research tools the research programme involved continuous assessment and reformulation.

In conjunction with the bibliographic sources, the present research began its field programme with the identification of a main case study (St Andrews). Initial information was gathered through conversations and exploratory visits. Subsequently, the i) preliminary survey (pilot study) was followed by a series of ii) interviews and corresponding study visits. From these study visits, a further comparative iii) case study (Liverpool) emerged. Further contacts and institutional examples were gained throughout the duration of the fieldwork, enabling the collection and interpretation of additional information through two-way correspondence.

Gathering initial information

To begin, information concerning 'university heritage' as well as university museums and collections was gathered from bibliographic sources. Contact with academics in the field of university museums and collections as well as heritage management provided me with new perspectives and ideas to consider.

Exploratory visits (November 2004- September 2006)

Exploratory visits (Table 2.1) offered a preliminary indication of what procedures would and should be put into place before beginning formal study visits. In some cases, (Manchester, University College London) prearrangements enabled a guided visit of the collections as well as an opportunity for informal dialogue with museum staff. Additionally, for comparative purposes, opportunities were taken to visit several museums and collections outside the UK, while attending international conferences in Finland, Mexico and Sweden.[42]

University	Museum/Collection/Gallery	2004	2005	2006
Birmingham	Lapworth Museum, Barber Institute of Fine Arts			13 February
Cambridge	Fitzwilliam Museum	15 November		
Liverpool	University Art Gallery		28 March	
Manchester	Manchester Museum, Whitworth Art Gallery		30 March	15 March
Newcastle	Hatton Gallery, Museum of Antiquities, Shefton Museum of Greek Art and Archaeology			07 September
Oxford	Ashmolean Museum, (Oxford Story), - Pitt Rivers	08 December		08 February
UCL	Petrie Museum of Egyptian Archaeology		07 April	
UOL	Courtauld Institute Galleries		08 April	

Table 2.1 – Time-table of exploratory interviews

i. Preliminary survey (June – November 2005)

Though surveys of British university museums and collections were completed and accessible at the beginning of the present research (Arnold-Forster 1989, 1993, 1999, Arnold-Forster & Weeks 1999, 2000, 2001, Drysdale 1990, Northern Ireland Museums Council 2002), lists of lesser known 'heritage' collections did not exist. Objects and items of university heritage could only be traced through individuals within institutions; such as departmental lecturers, special collections librarians and porters. At the international level, UMAC maintains an online database of university museums and collections, developed at Macquarie University, Australia, and later expanded and hosted by Humboldt University in

42 Museums and collections visited during the period between September 2005 and October 2006 included the Gustavianum, Museum of Evolution, Botanical Garden (Uppsala, Sweden), the Helsinki University Museum Arppeanum (Helsinki, Finland), Universum- Museo de las Ciencias, Museo de San Ildefonso (Mexico City, Mexico).

Berlin.[43] In addition, the University of Witwatersrand, South Africa, maintains a separate international online database of university museums and collections.[44] These databases provided a closer look at 'heritage', but illustrated the terminological and conceptual inconsistencies surrounding the idea. As the present research aimed to explore and collect qualitative data rather than provide a census of information, an initial pilot study in the form of a survey was designed and distributed within the UK.[45]

Organising an initial pilot study involved outlining the scope of the project and retrieving basic yet focused information from across the university museum and collection sector in the form of a survey. The survey consisted of both factual questions and questions concerning subjective experiences in both a closed and open-ended format. Seeking information regarding the university's awareness of institutional heritage, questions pertained to objects and display as well as the general access and use of collections. Utilising the gazetteer found in *University Museums in the United Kingdom: A National Resource for the 21st Century* (2004), 34 university museums and collections were selected for preliminary survey based on their location and type and size of their collections.

Survey recipients

When directing survey correspondence, care was taken to address named individuals within museum and collections units rather than simply to send survey materials to unspecified university staff and/or departments.[46] Some contacts were gained through the initial information-gathering exercise and exploratory interviews, with the remaining contacts found within the *Museums*

43 See http://publicus.culture.hu-berlin.de/umac/database.html, accessed 09 November 2006.

44 See http://sunsite.wits.ac.za/mus/index.htm, accessed 09 November 2006.

45 An examined and reformulated survey later served as a guide in preparing interview scripts for study visits. See survey and distribution timetable (Appendix A1 & A2).

46 See Preliminary survey: outgoing letter (Appendix A3).

and Galleries Yearbook and individual university websites. [47] Where no contact name was provided the correspondence was directed to the 'Museum Curator'.

Focus was placed on gaining a response from museum/collections marketing posts within the universities in order to help establish where these posts existed. Due to the diverse nature of university museums and collections, managerial and organisational diversity prevented surveys being addressed to and completed by similar or even equivalent post holders within each institution. The variance of recipients reflects the present state of the university museum sector; incongruent in management and organisation.[48]

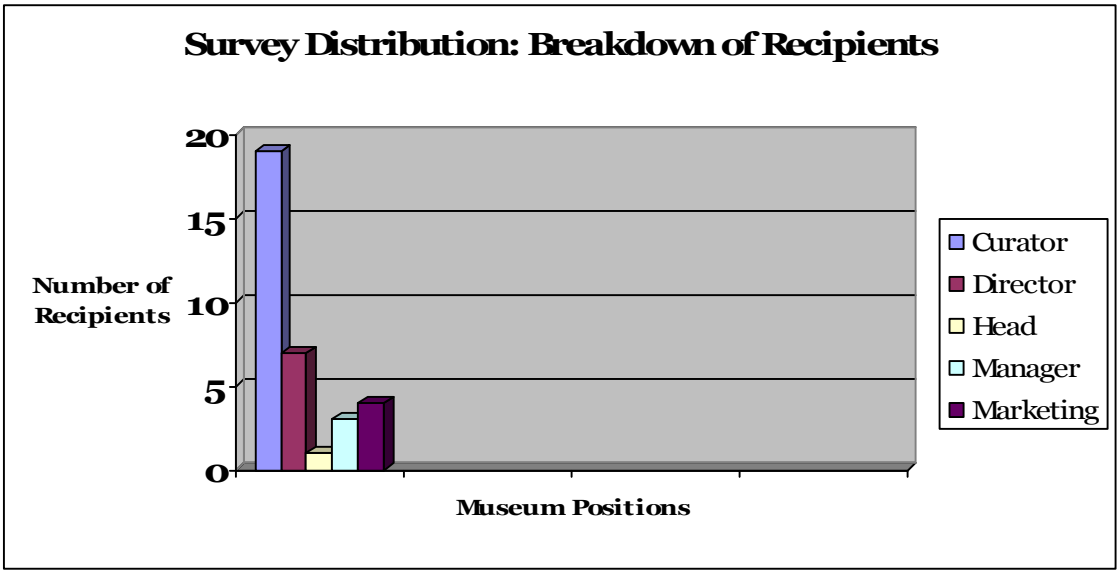

Figure 2.1 – Breakdown of survey recipients by museum position

Survey respondents

In total, 21 responses were gained, amounting to a 61% return. A noticeable shift of positions held by respondents reinforced presumptions concerning university museum management and organisational incongruity.[49] As an example, a survey sent to the curator of Durham's Old Fulling Mill Museum of Archaeology was subsequently passed on to the Director of Heritage Collections within the

47 See Museums Association (2006).

48 See Survey: position of recipients (Appendix A4).

49 See Survey: position of respondents (Appendix A5).

university's library. Whilst this did and does not in any way discount the validity of the preliminary study, it highlighted the difficulties of navigating institutional hierarchy and organisational staffing structures. In terms of heritage, locating responsible or knowledgeable members of staff within university museums and collections proved very difficult. These difficulties were taken into account in preparation for the study visits and future correspondence.

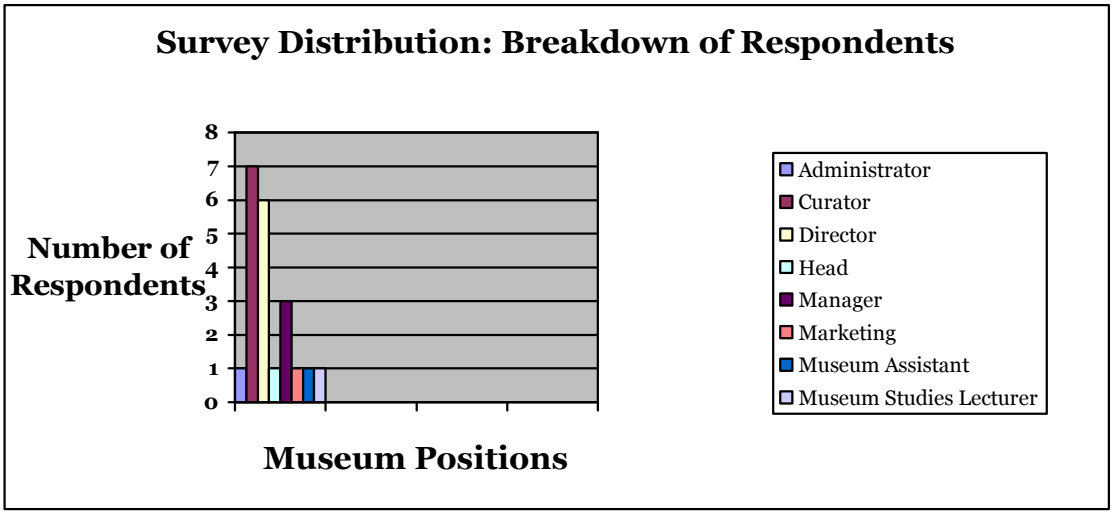

Figure 2.2- Breakdown of survey respondents by museum position

An analysis of the data collected from the preliminary survey provided the information necessary to formulate interview scripts for the subsequent study visits and helped clarify weak points. Weaknesses appeared where conceptual and terminological inconsistencies appeared in the questions, particularly when addressing 'heritage'. The surveys also facilitated in the study visit selection process, as they provided first-hand information concerning university heritage, museums and collections. Whilst additional clarification from some respondents was necessary, other museums and collections proved less relevant to the study and were not selected.

Selecting universities for study visits (autumn 2005)

Various criteria were used to select universities as potential sites for study visits and inclusion in the focused study. To begin, geographic consideration limited the university museums and collections to those within Britain, and then further reduced to those within England and Scotland. Next, museums and collections were filtered in accordance with the gazetteer found in *University Museums in the United Kingdom: A National Resource for the 21st Century* (2004). The gazetteer compiles those university museums and collections

> that are supported by either the AHRB Core Funding Scheme and, or have attracted AHRB Project Fund Awards.[50] In addition, the list includes university museums and collections that are Registered and Designated by MLAC (UMG 2004: 38).

The exclusion of those collections that are not included in the Core Funding Scheme or Registered and Designated offered the study clearer boundaries.

From these institutions, criteria related to museum and collections typology, size and age came into consideration. A balanced representation of museum and collection disciplines seemed optimal, given the diverse nature of the university museum field. Therefore similar museums and collections were chosen to provide comparative study. The museum and collection typology included: fine arts, history of science, natural history, 'universal'[51] and university collections.

50 On 1 April 2005 the Art and Humanities Research Board (AHRB) was replaced by the Art and Humanities Research Council.

51 'Universal' is understood as a large-scale museum which houses collections covering multiple disciplines including art, ethnography, archaeology, natural history, etc.

Type	University	Museum/Collection
Fine Art Collections	Edinburgh	Fine Art Collections
	Liverpool	University Art Gallery[52]
History of Science	Cambridge	Whipple Museum of the History of Science
	Oxford	Museum of the History of Science
Natural History	Cambridge	Sedgwick Museum of Earth Sciences
	Oxford	University Museum of Natural History
	St Andrews	Bell Pettigrew Museum
'Universal'	Aberdeen	Marischal Museum
	Cambridge	Fitzwilliam Museum
	Glasgow	Hunterian Museum
	Manchester	Manchester Museum
	Oxford	Ashmolean Museum
University Collections (centralized management unit)	Birmingham	University Collections
	St Andrews	Museum Collections Unit
University History	Liverpool	Victoria Building project
	St Andrews	MUSA project, Gateway Galleries

Table 2. 2- Museum and collection types included in study

The University of Birmingham was included to provide the St Andrews case study with an organisational comparison, having a centralised management unit for the university's range of collections.

Criteria regarding institutional size and age provided the study with a more even distribution of targeted study sites. Though publicly inaccessible departmental teaching collections were excluded from the study, subject-specific collections ranged from those found within St Andrews' departmentally-housed Bell Pettigrew Museum of natural history to those kept within the expansive Oxford University Museum of Natural History.

52 The Liverpool University Art Gallery is the only art gallery included in the study as its collections' remit includes university historical objects and is managed alongside the 'heritage collection'. The Gateway Galleries in St Andrews are not classified as art galleries in the more strict sense. Further discussion of the University of Liverpool and the University of St Andrews is found in Chapter 9.

ii. Study visits (January – November 2006)

The majority of site visits and interviews took place between January 2006 and November 2006. In total, nine universities were targeted as study sites, with 17 museums and collections held by these universities selected for focused consideration.[53] Investigation of these museums and collections was carried out through on-site qualitative interviews,[54] or 'focused interviews' (Frankfort-Nachmias & Nachmias 1996), observational visits to museums and collections, analysis of internal documentation (e.g. annual reports, forward plans, staff organizational charts, marketing material and other documentation) and informal discussions and correspondence.

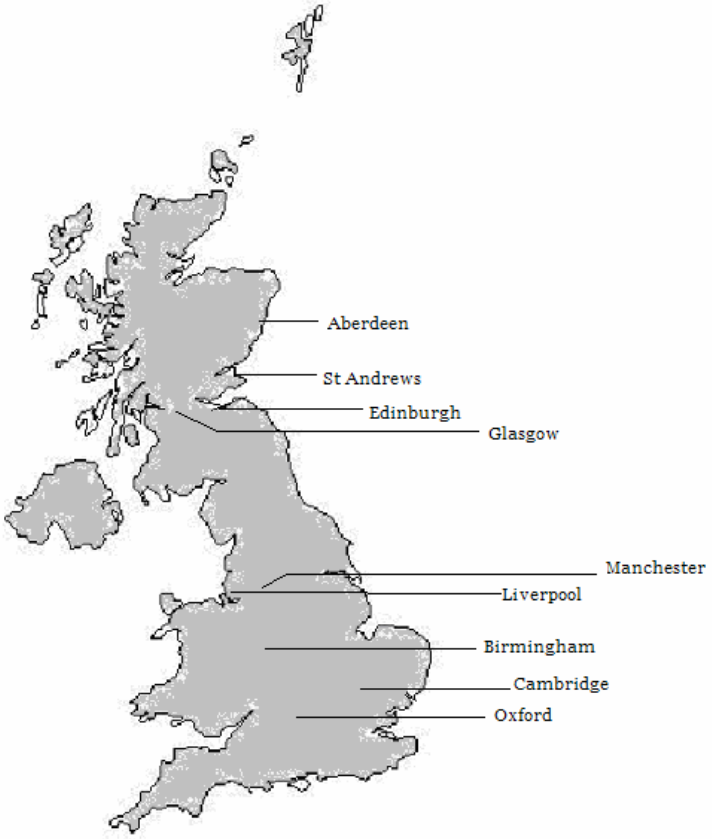

Figure 2.3 – Map of the United Kingdom showing universities visited (2006)

53 See interviews/study visits timetable (Appendix A5).

54All interviews were audio recorded and later transcribed. Transcriptions were then examined and approved by respondents. See example interview transcript (Appendix A7).

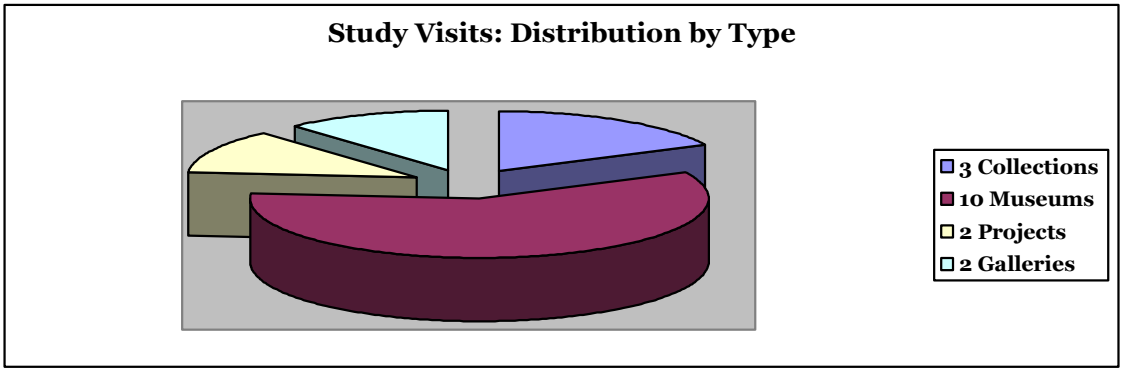

Figure 2. 4- University museums and collections targeted as study visits: by type

iii. Case studies (September 2004 – September 2007)

The present research programme was inspired by an awareness of a project initiative at the University of St Andrews. The University's Museums Collection Unit was developing a project to increase public access to university heritage, and was interested in gaining information on the current state of heritage in other British universities. Such information might facilitate the development of the Museum of the University of St Andrews (MUSA) project. Unlike any university museum in Britain to date, MUSA aimed to act as a 'showcase' of the university's history, employing inter-disciplinary collections from across the university in a centralised display and interpretation space. Early in the research it became evident that the situation and intentions of the University of St Andrews Museum Collections Unit were possibly unique within Britain and the study began an exploration into university museums and collections in relation to heritage.

Similar to the approach taken to museums and collections targeted for study visits, research of case-study museums and collections was 'exploratory' (Yin 1994); carried out through on-site qualitative interviews, observational visits to museums and collections, analysis of internal documentation (e.g. annual reports, forward plans, staff organisational charts, marketing material and other documentation) and informal discussions and correspondence.

During the period of the preliminary survey analysis a secondary case study surfaced at the University of Liverpool. Plans outlining a proposed museum development – similar to the development being planned in St Andrews – appeared in the University of Liverpool's 2004 Annual Report. An exploratory visit took place in March 2005 with a subsequent study visit in March 2006. At that time the University of Liverpool became a secondary, comparative case study.

Additional studies (September 2006-September 2007)

During the period of study visits a variety of additional contacts, museum and project information surfaced as a result of explorative questioning and correspondence with various university and museum networks. The present research took these new developments into consideration in the form of supplementary information. These additional studies included continental comparisons as well as the University of Leeds Centre for Heritage Research,[55] The University of Newcastle[56] and an interesting comparison from outside the original geographic remit; the National University of Singapore.[57]

Follow-up correspondence

Follow-up correspondence was conducted between the dates of each visit until September 2007. This included further clarification of topics addressed during

55 The University of Leeds runs an informal and entirely voluntary Centre for Heritage Research concerned in part with University collections policies. The Centre aims to provide a platform for historical and heritage research and interpretation on material culture, museum collections and documentary heritage in the university well as the city and local region.

56 The Great North Museum project led by the University of Newcastle aims to bring together the main collections relating to Hadrian's Wall, currently housed in the University's Museum of Antiquities, the Shefton Museum of Greek Art and Archaeology, and the Hancock Museum's natural history collections into a single extended Hancock building. This project will also embrace the Hatton Gallery of Fine Art in its management and staffing structures, opening in 2009 as one of the major elements of Newcastle Gateshead's Culture 10 programme.

57 The Museum of the National University of Singapore Centre For the Arts celebrated the University's centennial with an exhibition The NUS Story: One Hundred Years of Heritage. A commemorative publication resulted from the exhibition which highlighted the University's history and showcased everyday campus life.

the study visit, exchange of further documentation and updates on the situation of the collection or museum.

2.4 Data analysis and methodological justification

Analysis of the resulting data was based on a number of methods, predominantly comparative and qualitative, making use of the case studies to allow an interpretive and contextual exploration of university heritage in relation to institutional museums and collections. The case-study material was analysed with special attention paid to both pattern matching and explanation building (Yin 1994). According to Frankfort-Nachmias & Nachmias: 'data analysis in qualitative field research is an ongoing process. Observers formulate hypotheses and note important themes throughout their studies. As the research progresses, some hypotheses are discarded, others refined and still others are formulated.' (1992:292)

2.5 Summary

The purpose of this chapter was to clarify the aims and objectives of the research programme and provide explanation regarding the adopted methodology and the scope of the study. This research focuses on establishing the current state of heritage in relation to British universities, their museums and collections. As the research was explorative, flexible research tools were employed - including both bibliographic and field sources. The information and results of the preliminary survey, study visits and additional study are applied throughout this thesis where suitable, although largely the results are interpreted in Chapters 5, 6 and 7, with the majority of the fieldwork presented in Chapter 8 and the case studies presented in Chapter 9.

A preliminary evaluation of the basic concepts and definitions of university museums and collections follows in Chapter 3, whilst a preliminary evaluation of

the basic concepts and definitions of universities and heritage is presented in Chapter 4. Concluding remarks are presented in Chapter 10.

3. Concepts and definitions: universities, museums and collections

> [...] the university museum [...] represents what seems to me to be in theory the ideal relationship between two institutions.
> (Fleming 1969: 10)

The present study aims to provide a general overview of the past and present awareness and utilisation of heritage by British universities. In achieving this, a better, clearer understanding of what makes university museums distinctive within the wider museum sector should emerge. Placing these institutions in context enables a more focused examination, free from inappropriate comparisons or irrelevant constraints. These concepts and definitions not only facilitate discussion of university museums and collections in the course of this thesis but provide a better understanding by which they can be considered and valued by their parent institutions and other relevant bodies. The 1963 *Survey of Provincial Museums and Galleries (Rosse Report)* observed that university museums have no exact institutional parallel which presents a range of unique and complicated problems all their own.

It is assumed that university museums use 'other'[58] museums as their main reference model (Lourenço 2005:19) though university museums and collections have themselves historically provided the reference model for other museums and collections. As an example, the Ashmolean model carried British museums into modern, public practice and still provides not only university museums but the greater museum sector with examples of innovative method and practice.[59] As Lourenço explains:

> if the nature, history and *modus operandi* of universities are not taken into account, one is likely to find the complexity of university museums and collections overwhelming, the reason for their

58 'Other' refers to all museum types which are not dependent on universities (e.g. national, independent, local authority, etc.).

59 The old Ashmolean Museum at Oxford was the first purpose-built, public museum in Britain (Boylan 1999). The new Ashmolean Museum institution is currently in the process of developing a 'new display strategy [...] given the title Crossing Cultures-Crossing Time.' (C. Brown in litt, 8 February 2006) Crossing Cultures-Crossing Time is based on the idea that objects and collections can be understood in multiple contexts; both in their traditional historic sense as well as within a greater context of culture and civilisation. See the Ashmolean website for more information concerning the redisplay, http://www.ashmolean.org/transforming/theplan/redisplay/, accessed 04 December 2006.

> existence chaotic and arbitrary, and their public performance well below standards. One can and should benchmark against the museum sector, but only once the nature and significance of university collections is more clearly understood
> (Lourenço 2005:19).

In this chapter I will examine what makes British university museums and collections such a complicated and diverse sector. To begin, I will offer an overview of the formation and advancement of the British university, noting how institutional changes in administration and teaching methodology, as well as expansion, have directly affected collecting practices and, later, museum development. Then I will discuss basic concepts and definitions and analyse the diversity of museums and collections found within universities, on a number of levels. I will then present a terminological and typological framework for the further discussion of university museums and collections in this thesis.

3.1 The British university

To understand the diversity of university museums and collections in Britain it is necessary also to understand the heterogeneous system of British higher education. Since their collective formation, British universities have been responsible for the development of taught and applied comprehension of the liberal arts and the sciences as well as their subsequent knowledge transfer. How and when each university developed collections to support this mission is reliant on both the individual institution's teaching pedagogy and the attitudes of the period.

Extending our view, for the time being, beyond Britain, it is worth noting that, of the sixty-six European institutions that have survived without interruption from the Reformation through to the present day, sixty-two are universities (Rüegg 2004).[60] Five of these universities are British. This proves that in the 900 years since they first began universities have stood the tests of time. Though the

60 The remaining are the Parliaments of Iceland and the Isle of Man, the Roman Catholic Church and the Protestant Church. The five British universities comprise Oxford, Cambridge, St Andrews, Glasgow and Aberdeen.

university 'project' has survived nearly a millennium it has not been without immense effort and institutional adaptation. Universities have always been highly dynamic institutions, progressing and adapting to the needs of contemporary society.

With foundations spanning 900 years, European universities are generally organised into two categories; those of 'ancient' and 'modern'. Within Britain, universities are 'popularly' classified into three main categories, so named for their architectural characteristics, though their organisational differences prove more complicated. These categories are the 'ancient' universities of Gothic stone (e.g. Oxford and Cambridge in England and St Andrews, Aberdeen and Glasgow in Scotland) and within the 'modern' category, the 'redbrick' or civic institutions (e.g. Birmingham, Manchester and Liverpool) and the more contemporary 'Plate glass' universities of the 1960s (e.g. East Anglia in England and in Scotland, Stirling).

That is not to say that each university in the UK sits comfortably within these categorisations. Chronologically and geographically, several universities fall outside these simple guidelines (e.g. Edinburgh, Trinity College Dublin, Durham, London, Belfast, Cardiff and Reading). The terminological and conceptual inconsistencies found within higher education institutions are indeed similar to those found in the university museums' sector and therefore a more in-depth examination of the British higher education system is necessary for clarification.

Several factors inhibit a clear classification of universities. Besides establishment dates (which will be discussed later), founding institutions are also a source of ambiguity. Upon foundation, many universities incorporated collections and buildings from earlier colleges, schools, etc. (Lourenço 2005:3). For example, the present University of Manchester is the result of a 2004 merger between the Victoria University of Manchester and UMIST. The Victoria University of Manchester was founded in 1851 as Owens College and UMIST traces back to the 1824 formation of the Manchester Mechanics' Institute and also included what is

now Sheffield University. As a Scottish example, in 1881 University College, Dundee, was founded and associated with the University of St Andrews. Following a Royal Commission investigation into the constitutional relationship between the two institutions, the Dundee 'campus' was reformed as Queen's College Dundee – to include different constituent elements of the University of St Andrews in Dundee.[61] In 1967 Queen's College Dundee became the University of Dundee, independent from St Andrews. There are several other examples of institutional incorporation throughout Britain and indeed also in Europe and the United States.

Ancient universities

As the site for the first English university, Oxford is generally accepted to have a foundation date of 1167.[62] Some have claimed an earlier origin, alleging that following the destruction of Troy the Trojans, accompanied by a group of philosophers, conquered Albion and thus founded the university at Oxford (Rüegg 1992:7). Rüegg contends that foundation fictions 'may be traced back to the medieval practice of legitimating an institution by asserting the antiquity of its origin' (1992:7).[63] Universities were of the view that the older they were (or appeared to be), the more respect and authority they would be granted (Rüegg 1992).

Between 1209 and 1214 a group of masters and students left Oxford and subsequently settled in Cambridge to establish a university. Alongside Oxford,

61 Queen's College Dundee was named to commemorate the 1953 coronation of Queen Elizabeth II. The different constituent elements located on the Dundee campus included: University College, the Medical School, the Dental School and the Dundee School of Economics.

62 The University of Oxford has no clear foundation date, but teaching began as early as 1096 with the university experiencing increased development from 1167 when Henry II banned students from attending the University of Paris.

63 This practice of choosing conventional dates for university foundations became particularly prevalent throughout the 19th and 20th centuries as an occasion not only to legitimate institutional antiquity but as an occasion for a grand jubilee to be celebrated. In 1888 the University of Bologna, generally accepted as the oldest European university, chose the conventional date of 1088 for its foundation. The celebration was attended by royalty and university rectors from around the world and aimed to present both a domestic and international claim to an eight-centuries-long tradition of teaching and research in the newly unified nation of Italy. (Rüegg 1992:4)

the University of Cambridge (1209) is the only other 'ancient' university of England. The 'ancient' universities of England were based on the masters-led Paris model,[64] were collegiate in structure, concentrated on the liberal arts and imposed religious tests. Though the University of Paris greatly contributed to the formation and development of Oxford, the latter is regarded as an autochthonous and original university in its own right due to its tutorial or college-based structure, with decentralised teaching and a system of faculties (Frijhoff 1996:65). In Scotland, the universities of St Andrews (1413), Glasgow (1451) and Aberdeen (1495) are considered 'ancient' in origin and were founded on a different basis, more clearly linked with continental universities in that they were based on the Paris model but considered intermediate (college-university). These universities were much smaller but still employed a centrally organised collegiate system, allowing for better control of the student population and their studies (Frijhoff 1996:65).

Medieval teaching within these 'ancient' universities did not stimulate collections, as 'direct observation and experimentation were not characteristic of the period' (Lourenço 2003:18). Instead, medieval universities inherited from antiquity the study of liberal arts – comprised of grammar, literature, music, arithmetic and philosophy – adapted by Saint Augustine to encompass theology and 'later joined by the more practical ends of law and medicine' (Leff 1992:308). Pedagogically, medieval universities depended largely if not entirely on library collections (Boylan 1999). Aristotelian texts translated mainly from Greek into Latin provided students with a 'common theoretical framework in a common vocabulary' of the natural sciences, (Leff 1992:319) along with manuscripts and printed books when they became available. These library collections formed out of the early libraries of colleges, 'were mostly made up of their founder's book collection' (Schwinges 1992:234); increased through 'gift, legacies and fines, and to a lesser extent by purchase' and housed in newly erected stone buildings like

64 The Paris University model allowed only masters to become full-fledged members of the university, as opposed to the Bologna University model where the university consisted only of the students, with teachers simply being hired through contracts. (Verger 1992:39)

those in Cambridge and the Congregation House and Divinity School in Oxford (Gieysztor 1992:138). However, the presence of calculators in Merton College Oxford shows that objects were used in teaching and therefore implies that university-based collections have existed in Britain, since at least the early fourteenth century (Leff 1996).

The Renaissance emergence of Humanism provided a transition between the Middle Ages and modern times, during a period of both political and economic unrest (Rüegg 1992). As Rüegg (1992:467) contends, Humanism, 'especially in the universities, was built on medieval foundations', with 'secular notions of the ancients [used] to make their way against Christian religious sentiment' (1992:444). The intended aim of the humanists was not to 'emancipate men from the bonds of medieval religiosity and solidarity' but, rather, to 'overcome the religious and social crises by participating in the search for 'new symbols of security'' (Rüegg 1992:445).

In accordance with humanist ideas of scholarship and research, as well as continental influence, British universities – starting with Oxford - began establishing botanical gardens (e.g. Oxford in 1633),[65] museums (e.g. The Ashmolean Museum, Oxford 1683) and libraries (e.g. Oxford Congregation House and Divinity School as well as the independent libraries of Merton and New College from the fourteenth and fifteenth centuries onwards). The ever-expanding collections of the university library included 'maps, coins, globes, astronomical equipment, objects of art, portraits, zoological and botanical objects [...] In short, often enough the library looked like a museum of curiosities.' (Ridder-Symeons 1996:202) Although Renaissance cabinets of curiosities or *wunderkämmer* were typically the result of private collecting practice, they were 'considered important by university teachers and scholars who regularly visited and studied them', with many eventually ending up in universities (Lourenço

65 The first botanic gardens appeared in Italy; Padua and Pisa in 1544 and Bologna in 1587. The universities of Northern Europe followed soon after, creating gardens in Leipzig in 1580, Leiden 1587, Basle in 1588 and Heidelberg in 1593. (Ridder-Symeons 1996:192)

2003:20).[66] As an example, the University of St Andrews had collections of '"curiosities" displayed in the University Library in the 18th century. These included, for instance the shield of an armadillo, and a "bark basket." There was also a human skeleton for use in the teaching of medicine (McIntosh 1913). Similarly, as Boylan (1999:45) writes: 'Two continental scholars visiting Oxford reported in 1630 and 1631 on the "natural curiosities" held in the Anatomy School building, and on the gallery of archaeological objects and other antiquities in the Bodleian (University) Library.'

Anatomical theatres appeared in Britain in 1636.[67] Each of these once integrated, and increasingly independent, facilities provided the university with a teaching and research space as well as the material and resources to support the emerging humanist teaching methodology.

The Vesalius-Bacon agenda of the late 16th century onwards was taken up by a growing number of universities in their study of the natural sciences and anatomy (Boylan 1999).[68] The Scientific Revolution, popularly associated with the 16th and 17th centuries, saw universities providing materials vital for scientific pursuits evident by the presence of natural history collections in Oxford's Ashmolean, as well as the benefaction of the Woodwardian collection to Cambridge (Porter 1996). These resources allowed students to practice and gave

66 Examples of cabinets becoming integrated into universities include: the cabinet of antiquities and natural history of Sir Andrew Balfour (1630-94), which went to the University of Edinburgh in 1697, and the Tradescant Collection of Oxford, which subsequently formed the Ashmolean founding collection.

67 A theatrum anatomicum was designed for the Company of Barbers and Surgeons by Inigo Jones in 1636. In 1745 The Company of Barbers and Surgeons disbanded, with the surgeons founding the Company of Surgeons, the forerunner of the Royal College. The first independent theatrum anatomicum was built in Padua in 1594, with the Italian pedagogical system 'emphasising practice, technology and experiment', transferring to the Dutch Republic. (Ridder-Symeons 1996:192) In Holland, and more specifically those in Leiden (1597), Delft (1614) and Amsterdam (1619), anatomical theatres not only had an educational function, but they can be considered cultural centres too. In addition to a scientific library and a museum of 'curiosities' (naturalia and artificialia), an anatomical theatre also had a museum with works of art. In this way these theatres fulfilled the role played in other countries by scientific academies and societies.' (Ridder-Symeons 1996:192-3).

68 The Vesalius-Bacon agenda is described by Boylan (1999) as the direct challenge of Aristotelian natural sciences and human anatomy by the mid-16th century Flemish anatomist, Vesalius coupled with Cambridge scholar Francis Bacon's early 17th century aim to replace or update Aristotle's ageing approach with a more applied exploration of nature.

tangible reality to [the] collective effort [of the Scientific Revolution]' (Porter 1996:547).

The Enlightenment began in Britain, penetrating higher education institutions with an increased emphasis on education and practical instruction (Hammerstein 1996). Universities showed a capability of adaptation, accommodating new forms of study as well as a changing study population, as 'study in the universities of one's own country became mandatory' (Hammerstein 1996: 624). That being said, Oxford and Cambridge remained collegiate universities 'without faculties of law and with the aim of remaining institutions for the education of prospective clergyman' whilst the Scottish universities 'worked in the spirit of the Enlightenment' (Hammerstein 1996:631). Some Scottish universities showed great accomplishment during the period, their textbooks an influential part of the greater European Enlightenment, though Hammerstein (1996:637) writes: 'The Scottish ascendancy petered out in the 19th century. The Scottish universities succumbed to intellectual crises and to crises in the ability to appoint outstanding teachers.'

As Rüegg (2004:11-12) writes:

> In the British Isles, the seven universities that existed in 1800 enjoyed much greater freedoms than their continental counterparts. They had kept the structure of the autonomous corporations of medieval *universitates*. Oxford, Cambridge, and Trinity College, Dublin, represented the clerical type, based on residential colleges and provided with extensive financial backing and dispensing a humanist culture with the aid of internal tutors. The main function of the university was to award academic degrees [...] The four Scottish universities depended more on the state for their finances, but they were otherwise independent of government and made greater use of the lecture [...] By the turn of the century, Oxford and Cambridge had adhered to the German model to the extent that the importance of research in the teaching of a modern university was accepted.

In the 19th century the previously heterogeneous system of British higher education experienced a period of restructure, reform and new growth, as new 'modern' institutions attempted to address the deficiencies of the 'ancient'

traditional universities through initiatives both municipal and private (Rüegg 2004). As a result, the typology of British higher educational institutes was varied, though the 'imposition of national coherence of higher education, the success of new universities, efforts to restructure old universities and the creation of an academic path formed a 'model' from the previously heterogeneous British university system [... meaning] that various universities had a good deal in common (Rüegg 2004:53). The foundation of University College (London 1826) provided a further step in the development of the British university, 'as it introduced a further variant in the system, for it did not require its students to be in residence and in contrast to the Scottish universities it did not form an inner unity. It awarded external degrees and encouraged the creation of university colleges in the provinces such as at Southampton and Leicester' (Rüegg 2004:55). The next stage in the development of the 'modern' British higher education institution was the foundation of the civic universities.

Redbrick universities

First used by Professor Edgar Allison Peers in his 1943 book *Redbrick University*,[69] the term 'red brick' was used to describe the group of civic universities established before World War I, i.e. modern but pre-Robbins universities. Peers's reference was inspired by the Alfred Waterhouse designed Victoria Building at the University of Liverpool, built from a distinctive red pressed brick. The term 'Redbrick university' then, refers to the civic universities established between roughly 1920 – 1960, including: Birmingham, Bristol, Exeter, Hull, Leeds, Leicester, Liverpool, Manchester, Newcastle, Nottingham and Sheffield, which unlike their 'ancient' predecessors were non-collegiate in structure and emphasised teaching 'real world' skills, often those linked to engineering. As Hammerstein (2004:645) writes:

> In the nineteenth and even in the twentieth century, England continued to hold fast to the ideal that its universities should

69 Published under the pseudonymn 'Bruse Truscot', Peers's Redbrick University (1943) and Redbrick and These Vital Days (1945) examined the problems experienced by universities both ancient and modern

> provide a liberal education. Although the new Redbrick universities offered practically orientated courses and higher education to new social strata, the leading institutions, Oxford and Cambridge, did not stray from their non-utilitarian course. The situation in Scotland was different. There the universities already offered and promoted utilitarian, moral and practical studies.

Having identified serious deficiencies in many important disciplines during the First World War – particularly the sciences – the British Government prompted a serious review of its higher education institutions as well as the 1916 formation of the Department of Scientific and Industrial Research (DSIR) (Hammerstein 2004). Accordingly, university construction began to 'emphasise the acquisition of scientific apparatus and collections' (Gerbod 2004:104). Laboratories for teaching and research were in particular demand with the increasing importance of the exact sciences within the university setting.

Immediately after the war, planning to 'improve the facilities of and successfully promote the universities [the British Government] established the University Grants Committee in 1919' (Hammerstein 2004:646). Hammerstein's view of the committee's contribution is not entirely positive: 'it was certainly not a body that could centrally organise, shape and direct university studies and training throughout the country.' Rather, he asserted that it was 'other traditions and customs, and the classical ideal of a liberal education, [that] continued to determine the theoretical and practical training received' (2004:646).

The Second World War again saw shortages in professionally trained individuals, research and resources, as well as a new set of financial concerns for the sustained development of the British university, let alone its collections. Although the UK experienced a boom in the demand for university and polytechnic education,[70] with new campuses being established and new courses on offer, other factors were cause for concern.

70 Polytechnics began as tertiary education teaching institutions in the UK. Their aim was to teach both academic and practical subjects. While most polytechnics were formed in the post-war expansion of higher education, the earliest;

Plate-glass universities

Post-war, the university environment had changed. Teaching and research developments in the sciences occurred at an ever-increasing pace and as Boylan (1999:52) explains: '[…] revolutions of this scale in […] sciences that took almost 150 years in earlier centuries have this time taken only 15 to 20 years at most.' Within perhaps the last 40 years, universities have left their museums and collections in particularly precarious positions, due to funding constraints coupled with transformations in teaching methods and a marked decrease in object-based learning (Boylan 1999, Lourenço in press, Warhurst 1986).

As Merriman (2002:72) writes: '[…] problems really began to emerge in the UK in the 1970s as a result of a funding crisis when universities had their budgets cut by the government. This coincided with gradual changes in teaching methods in many subjects, which shifted away from collections-based learning.' The regional UK surveys revealed a pattern across the British university museum sector; changes in teaching methods had directly affected the universities' academic work as well as their museums and collections (e.g. Arnold-Forster 1989, Arnold-Forster 1993, Arnold-Forster 1999, Arnold-Forster & Weeks 1999, Arnold-Forster & Weeks 2000, Arnold-Forster & Weeks 2001).

With an increasing student population, the British Government commissioned the Committee on Higher Education, chaired from 1961-1964 by Lord Robbins, to research and produce a report which would look into the future of higher education in the UK. The resulting *Robbins Report* recommended the immediate expansion of universities.[71]

London Polytechnic (now the University of Westminster) emerged from the Royal Polytechnic Institution, founded in 1838.

71 The British higher education student population was 197,000 in the 1967-1968 academic year. The Robbins Report expansion recommendation led to an increased student population of 217,000 in the 1973-1974 academic year, as Colleges of Advanced Technology were granted university status and formation of the Plate-glass universities was well underway.

Following the 1963 acceptance of the government-commissioned *Robbins Report* on higher education in the UK, the call for university expansion resulted in the development of campus-based universities (e.g. Brunel (1966), Bath (1966), Bradford (1966), East Anglia (1963), Exeter (1964), Kent (1965), Lancaster (1964), Stirling (1964), Surrey (1966), Warwick (1965), York (1963). Termed 'Plate-glass' in reference to their modern construction, these universities proved both an architectural and conceptual departure from the gothic stones of 'ancient' Oxbridge and the red bricks of the civic town-based universities. Disassociating themselves with the age and tradition of older institutions, these universities embraced a progressive, forward-thinking attitude in alignment with the modern ideas of the 1960s. Without doubt the expansion and shift in British higher education affected modern universities' approach to institutional collecting and raised questions as to the relevance of traditional, long-established and even out-dated museums and collections kept by the ancient universities.[72]

Today, the British university 'model' projects both a rigid and dynamic image. Though 'ancient' traditions remain, they serve in collaboration with a forward-thinking approach to teaching and research.

3.2 Defining university museums and collections

What is a university museum? What is a university collection? How does one differentiate between university and 'other' museums? On another level, what differentiates a museum from a collection and vice-versa? Are they indeed interchangeable terms or do they help give shape to an ambiguous concept?[73] As Minsky writes: 'I use museum and collection interchangeably, but I think of the

72 Of particular note, The University of East Anglia benefited from the support of Robert and Lisa Sainsbury, who donated their growing collection of art and ethnographic material and commissioned architect Norman Foster to design and construct the Sainsbury Centre for Visual Arts (SCVA). The SCVA is a prime example of how modern institutions were able to integrate collections and bring both value and identity to their parent institution.

73 There is some distinction between the conceptual and terminological levels of consideration when it comes to 'museums' and 'collections'. 'There are historical reasons for a flexible concept of 'museum' in universities [...] Both collections and museums do exist in universities and both may include objects of significant value requiring preservation. However, the distinction must be made clear, at least at the terminological level.' (Lourenço 2005: 20)

collected materials as a museum; a collection is only that – the supplemental services and functions are the difference' (Minsky 1976:37). Perhaps what defines a museum – whether affiliated with a university or not – is its purpose or function. In the case of university museums, their function is guided by their purpose: to provide a service to the university. 'Other' museums can be differentiated as providing service not to a university community, but to the greater public. However, can it not then be argued that university museums serve two publics: both academic and general? To facilitate further discussion of university museums and collections, a more precise articulation is necessary. To date no concise and suitably inclusive definition of 'university museum' appears to have been formulated (Lourenço 2005).

As early as the 1947 Museums Association Conference, university museums' identity and function – indeed, what defines a museum – were being questioned.[74] In 1968 the UK Standing Commission on Museums and Galleries published *Universities and Museums: Report on the Universities in relation to their own and other museums*. The report offered an early attempt at defining the university museum in Britain, taking into account both purpose and function, though conceptually maintaining a separation between the university and the museum.

> We have several times in the course of this study been asked to define what university museums are; what their purposes and values should be; and whether, and in what way, they may be expected to differ from other museums. If we try to answer these questions, we must take certain assumptions about the purposes of the universities themselves, and about the functions of the museums (SCMG 1968:4).

Whilst the SCMG acknowledged the importance of formulating a university museum definition, their focus centred on the purpose of the university as opposed to that of the university museum, offering only the functions of a

74 See Harden (1947). D.B. Harden was Assistant Keeper of the Ashmolean from 1936 to 1944 and presented a paper at the 1947 Museums Association Conference in Manchester where he considered what a university museum 'should be and do' (Harden 1947: 142).

university museum as a means of measure.[75] While the report provided the sector with much-needed attention from government funding bodies and offered a concise appendix of university museum and collection information, its weakness lies in avoiding a fundamental issue: defining the university museum.

During a symposium on the role of the college or university museum at the 1965 meeting of the American Association of Museums, Kinsey (1966:106) shared a North American perspective:

> My definition of a [university] museum is an institution with all the implications of a major museum: public exhibition, lectures, research activities, extensive and broad collections, personnel, and a general over-all policy of enlightenment and education. I am not referring to cabinets containing artefacts and objects used exclusively for teaching purposes. Nor do I refer to collections acquired as a result of the efforts of wealthy individuals or alumni whose hobby collections are accepted because these individuals may favour the institution with a healthy contribution.

Black (1984:21) considered the university museum definition to be a 'matter of institutionalisation and structure, but first and foremost a permanent commitment to research, preservation and interpretation of collections for all the university community, and, to varying degrees, for the general public.' Stressing the importance of collections, Hounsome wrote:

> if one regards the holding of a collection as the fundamental and necessary criterion for inclusion in the concept museum, then university museums range from the slide cabinet in the lecturer's room, to departmental collections in the care of nobody in particular, to departmental collections in the care of the most junior technician because nobody else wants the job, all the way through proper departmental collections with a designated number of staff to look after it, right up to proper university museums, as one might

75 See SCMG (1968). In Part II, section 12, concerning the purposes of the university: 'the purposes of a university we will take to be: in respect of its undergraduate members, to teach, and to provide them with the opportunities of general intellectual development; in respect of the whole world of learning, present and future, to add to the store of knowledge, to preserve it and keep it available; and, in respect of the non-university public of the neighbourhood, to enable it to share the intellectual and cultural benefits which the university provides, cooperating with interested local bodies and authorities to this end.' Addressing the function of the university museum: 'the functions of museums generally, may consider to the following: first, to preserve, study and keep available for study, material of value to scholarship, or of artistic significance; and secondly, to present such material to students and to the public for education and enjoyment.'

> say, of which Manchester, Newcastle, Glasgow, Oxford, Cambridge come to mind (1986:29).

While conducting research into the management of university museums and collections in the UK, Kelly (1999) was unable to provide a definition for the university museum, gallery or collection other than 'it is a museum, gallery or collection administratively within a degree granting institution' (Kelly 1999: 8), realising that 'in order to give the subject full justice [Kelly] would need to be less exclusive' (Kelly 1999:8).

This distinct lack of definition reflects the ambiguity surrounding the university museum sector and therefore clarity should be sought from other sources, for example the museum associations. As the accepted standard-setter for museums world-wide the International Council of Museums (ICOM) first defined the 'museum' in 1946. Though subsequently refined, the current definition[76] reflects decades of museological research and progression as well as social change and expectation (Lourenço 2005). 'A museum is a non-profit making permanent institution in the service of society and of its development, open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, the tangible and intangible evidence of people and their environment.'[77] In 1998 the UK Museums Association (MA), the earliest established museums association in the world,[78] offered this definition: 'Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artefacts and specimens, which they hold in trust for society.'[79] Essentially, the MA's definition is similar to ICOM's,[80] stressing the museum's duty and service to society as well as the idea of researching, preserving and making collections accessible.

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76 ICOM's most recent definition of the 'museum' was accepted in May 1974, though it remains a topic of debate.

77 See ICOM code of ethics glossary http://icom.museum/ethics.html#1def, accessed 21 November 2006.

78 The Museums Association was established in 1889 by a small set of British museums.

79 See Museums Association website http://www.museumsassociation.org/faq, accessed 21, November 2006.

80 This thesis accepts and uses the term 'museum' in the ICOM/MA sense.

Whilst ICOM and other museums associations and professional organisations do provide definitions of the 'museum', the term 'collection' is far less considered (Lourenço 2005:20). The MA offers a definition of the [museum] 'collection' as 'an organised assemblage of selected material evidence of human activity or the natural environment, accompanied by associated information. As well as objects, scientific specimens or works of art held within a museum building, a collection may include buildings or sites' (Museums Association 2002:7). In her 2005 doctoral thesis, Lourenço (2005:21) modifies this definition to 'explicitly include the possibility of a university collection being permanent despite of it not being in a museum, as is the case with [...] many other university collections [...and therefore...] the term collection is used in the sense of a logically coherent system of documented material evidence of human activity or the natural environment, permanently or temporarily gathered in the framework of a clear and previously established purpose. In the university context, this clear and previously established purpose may be research, teaching, display or any combination of the three.' [81]

While these adopted definitions provide a working reference point for discussion, the complex nature of university museums and collections still proves problematic when ICOM's and the MA's definitions are applied. This may be an issue of interpretation or even a gross misrepresentation, but terms like 'open to the public' and 'permanent institution' may not or do not apply to many of the museums and collections of Britain's universities.

3.3 The diversity of university museums and collections

Universities are, and have been since their foundation, the beneficiaries and stewards of some of the world's most extensive collections of natural, cultural, artistic and scientific heritage. Institutional characteristics – such as size, age

81 This thesis accepts and uses the term 'collection' in the MA/Lourenço sense.

and specialty subjects[82] – have determined the breadth and depth of university museums and collections, though the diversity of the collections held by British universities remains ambiguous. University collections are immeasurable without institutional consistency; one university may consider two objects within a closed and inaccessible department a 'collection' where another may only name a collection if it is a part of a recognised museum. Lourenço (2005) points out that as early as the 1950s, Rodeck recognised that the indiscriminate use of the term 'museum' caused inconsistency: 'whether speaking of a permanent collection of a million articles, [...] collections of teaching aids, [...] [or even] empty rooms where pictures may be hung' (Rodeck 1952:5).

Perhaps the most successful effort to date, the regional university museum surveys conducted between 1989 and 2001 (e.g. Arnold-Forster 1989, 1993, 1999, Arnold-Forster & La Rue 1993, Arnold-Forster & Weeks 1999, 2000, 2001, Drysdale 1990, Northern Ireland Museums Council 2002) illustrated how wide-ranging and complicated the British university museums and collections are. Previous attempts only gave brief descriptions of the UK's more public and visible university museums and collections in the forms of gazetteers and directories (e.g. Standing Commission on Museums and Galleries 1968, 1977).

Nick Merriman's[83] 2002 paper entitled 'The current state of Higher Education Museums, Galleries and Collections in the UK' summarised the status of the UK's university museum sector as a whole, with information acquired from the recently completed regional surveys. Merriman established that the salient findings of the nine reports were shared, with diversity as a common theme. As with terminological issues previously discussed, a large part of the diversity stems

82 For example, Oxford University holds extensive collections of natural history and ethnographic specimens and materials dating as far back as the seventeenth century, while the University of Stirling boasts an excellent collection of Scottish contemporary art. The Museum of English Rural Life, a major resource for research relating to the history of food, farming and the countryside, began as a part of the agricultural teaching collections of the University of Reading.
83 At the time his paper was published, Nick Merriman was Curator of University College London Museums and Collections. He is currently the Director of the Manchester Museum.

from inconsistent use of the term 'museum' and this distinction between 'museum' and 'collection'. Merriman explains:

> At one end of the spectrum, there are large public museums such as the Manchester Museum, the Ashmolean Museum and the Fitzwilliam Museum, which have a large staff, a budget of several million pounds, their own dedicated buildings, and most of the services that would be expected from a great public museum. At the other end of the spectrum there is, for example, the Mining Engineering Collection in the department of Chemical, Environmental and Mining Engineering in the University of Nottingham, which consists of 33 miners' safety lamps dating to the 19th and 20th centuries housed in the staff common room (Arnold-Forster & Weeks 2000: 44). It has not been added to since 1985 and no-one is specifically in charge of the collection (2002:74).

Addressing the distinction between 'museums' and 'collections', Merriman adds: 'some 75% of the [university museum] sector is occupied by collections which are not [...] museums in the sense that the public would understand them' (Merriman 2002:74) as they do not qualify for the Registration scheme because of insufficient accessibility and/or management, adding 'this divide between 'museums' and 'collections' is fundamental' (Merriman 2002:74). [84]

To aid further discussion, the diversity can be separated into the following levels: university, object, discipline, organisation and other.

University

To begin, 'all universities have collections' (Lourenço 2005:3). University museums and collections are the products of university pursuits, formulated as a *source for* and *service to* the university; saying that, university collections and museums reflect their parent institution. In the simplest terms, because all universities have collections but every university is different, it can be inferred that indeed all university collections are different. For example, the University of Manchester's central role in the development of nuclear-age technology with Ernest Rutherford's pioneering research that led to the splitting of the atom, has

84 The Registration Scheme for Museums and Galleries was originally launched in 1988 and subsequently revised in 1998. In 2004, the scheme was again revised and renamed the Accreditation Scheme for museums in the United Kingdom.

left a tangible legacy within the University of Manchester in the form of research objects and collections pertaining to his work. The school of architecture at the University of Liverpool is among the oldest in Britain and holds today a small but interesting collection of architectural drawings, including those of Alfred Waterhouse. The University of Newcastle upon Tyne's proximity to Hadrian's Wall makes it an ideal centre for the study of the history of the region, with a renowned collection of artefacts, models and archives.[85] There are indeed, many more examples of how museums and collections reflect the pursuits and heritage of their parent institutions.

Besides the formation and pursuits of the university, another factor of divergence is the structural framework of the university, the museum/collection and the two institutions' relationship to one another, as Hill suggests:

> Circumstances vary a great deal from one institution to another; the loose structural organization of our institutions in relation to their parent organizations, the universities, produces a variety of diverse characteristics [...] (1966:114).

When taking the university as an institution into consideration, several divergent tendencies are revealed. Whether it be the institutional organisation and its effect on subsidiary museums and collections, or the size, age and nature of the university's pursuits reflected by its collected material, university museums and collections are diverse because their parent institutions are indeed, diverse.

Objects

The objects which populate a university collection and/or museum determine its disciplinary classification and the individual and collective roles they assume. A university museum or collection can be composed of as little or as much material as the individual institution distinguishes, as most of it is acquired and accumulated on an *ad hoc* basis. The size and range of collections has been

85 The Museum of Antiquities is a joint museum of the Society of Antiquaries of Newcastle upon Tyne and the University of Newcastle upon Tyne.

discussed from a European perspective by Lourenço (2005:24): 'In number of objects, university collections may vary from a couple dozens each to tens of millions of objects'. Examining the data from the UK regional surveys, Merriman (2002:74) found that British university collections could comprise anywhere from 'over 2 million specimens to just ten items.'

Lourenço (2005:24) provides a succinct, yet thorough list of objects found within university museums and collections.

> University collections encompass a diverse typology, from minerals, crystals, meteorites, rocks, sedimentary soil profiles, plants, fungi, algae, bacteria, living marine and freshwater organisms, seedbanks, fossils, wet and dry zoological specimens, fruits, fibres, resins, barks, embryos, skins, skeletons, skulls, bird nests and eggs, anomalies and monstrosities, clothes and textiles, paintings, drawings, sculptures, jewelry, weapons, toys, musical instruments, astronomical instruments, surgery instruments, thermometers, chemistry equipment, sound archives, chemicals, measure standards, balances, machines, tools, cars, planes, boats, maps, photographs, slides, books [...] plaster, wax, and wood models, replicas, prototypes and miniatures.

The list could continue on, but it is important to note that the diversity of objects can cause disciplinary overlap or even exclusion- yet another instance of how the *ad hoc* nature of university collecting results in incongruities across the university museum sector.

Discipline

At the disciplinary level, university museums and collections prove most divergent, as they encompass all disciplines offered within the university and in every possible combination. (Lourenço in press, Rodeck 1952) Typically, university museums and collections are classified according to disciplinary criteria (e.g. anatomical collections, ethnographic collections, museums of fine art). As Lourenco (2005:32) points out, 'non-disciplinary and all-encompassing

typologies of university collections are rare […]'[86] Whether they cover the 'traditional' fields of natural history, history, and art or more specialised subjects (e.g. Reading's Museum of English Rural Life or Bristol's Theatre Collection), university museums and collections comprise the tangible evidence of their parent institution's teaching development and specialist research.

Organisation or type

The organizational level presents yet another point of divergence. Apart from the more 'traditional' museum models (e.g. the Ashmolean Museum at Oxford, the Hunterian Museum in Glasgow), universities also maintain historical buildings and house museums (e.g. Kettle's Yard in Cambridge, Bath's Holburne Museum, Old Fulling Mill Museum in Durham), science centres (e.g. Jodrell Bank Science Centre at the University of Manchester) botanical gardens (e.g. Dundee, Oxford) and even castles (e.g. Durham Castle). There are also a number of university museums which operate in a public capacity within academic departments or facilities (e.g. Shefton Museum at Newcastle, UCL's Petrie Museum of Egyptian Archaeology and the Bell Pettigrew Museum of St Andrews). Several university museums serve their region in the way that national or local authority museums provide for their community (e.g. the Manchester Museum, the Ashmolean Museum of Oxford and Glasgow's Hunterian Museum).

Other

As Lourenço (2005:27) points out, 'finally, collections can also be found in university libraries.' This traditional form of collections stewardship can be traced back to the foundation of most European – specifically British – universities. The University of Oxford kept a gallery of antiquities in the Bodleian Library as early as 1638, 45 years before the foundation of the Ashmolean

86 That is not to say that multi-disciplinary and all-encompassing museums do not exist. These take the form of 'universal' museums such as the Ashmolean Museum at Oxford, the Fitzwilliam Museum at Cambridge and the Hunterian Museum at Glasgow.

Museum (MacGregor 2001). Today, library 'special collections' and 'archives' comprise not only paper-based or archive material, but in some instances they can and may contain objects (Lourenço 2005). The overlapping materials found in university museums, collections, libraries and archives prove that objects can and do enter collections which may or may not be their logical home or even a suitable contextual environment.

3.4 Terminology: university museums and collections

Over the course of this research programme it became increasingly apparent that from one country to another, one institution to another and even one department or collection within the same university to another, individuals and groups employed a comparable set of terms and dealt with similar concepts though they employed a slightly modified or entirely different working vocabulary. Individuals using the same word with different connotations or the same word expressing different meanings results in confusion (Lourenço 2005), and compound expressions. Perhaps the most challenging and least discussed issues relating to university museums and collections concerns terminological consistency and conceptual depth. Lourenço's (2005) doctoral thesis offered a terminological examination of university museums and collections, including a survey of terminology related to the university museum context (see table 3.1), where 'the objective was to investigate the existence of specific terminology, or, at least, special terms' (Lourenço 2005: 343).

Everyday language is often vague, ambiguous and imprecise and therefore a focused examination must recognize a common language and perspective (Frankfort-Nachmias & Nachmias 1996). Terminology, when employed in a consistent manner, facilitates communication and acts as a sort of common professional language within a given sector.

Term or Expression	Reference	Purported Meaning/Comment
Civic museum	Zeller 1985: 88; Coolidge 1956: 167	As a synonym for non-university museum
Independent museum	Odegaard 1963: 32	As a synonym for non-university museum
Public museum	Guthe 1966: 105; Reimann 1967: 39; MacDonald & Shaw 2000: 1; Laetsch 2000: 84; Borhegyi 1956: 309; Rodeck 1968: 34; Tirrell 2000: 159	As a synonym for non-university museum
General museum	Sawyer 1964-65: 337	As a synonym for non-university museum
Campus museum	Hester 1967: 246; Burcaw 1969: 15,16; Davis 1976: 116; Borhegyi 1958: 79; Rodeck 1968: 33,34; Black 1984: 20	As a synonym for university museum
Academic museum	Burcaw 1969: 16; Coolidge 1956: 167; Clercq 2001a	As a synonym for university museum
Academic collections and museums	Declaration of Halle, 16/4/00 (see appendix A10)	
University-affiliated museum	Kinsey 1966: 106	As a synonym for university museum
University-based museum	Ferriot 2002: 89	As a synonym for university museum
University-state museum	Tirrell 1991: 159	Museums that belong to a state

Table 3.1 – Selection from the results of Lourenço's (2005) survey of terminology related to the university museum (Lourenço 2005: 343). 'The survey [...] based on a selected sample of 94 articles (from journals and books), reports, and catalogues, written in English and French and published during the 20th century' (Lourenço 2005: 343).

Lourenço (2005) identified three major terminological problems currently facing university museums: a) country-specific terminological problems; b) terminological problems of a general and broad nature, shared with non-university affiliated museums; and c) specific terminological problems' (2005: 29). A selection of terminological considerations follows, and as the current research programme is restricted to the UK, a brief discussion of the country-specific terminological problems recognised by Lourenço will be followed by more relevant discussions of general and broad-natured terminological problems (shared with non-university museums) and terminological problems more specific to university museums.

Country-specific terminological problems are mainly concerned with disciplinary distinctions. As Lourenço 2005 explains,

> there is a significant difference in the use of the term 'anatomy' in Europe. In the Anglo-Saxon tradition, anatomy is fundamentally a synonym of macroscopic anatomy; microscopic anatomy does not exist as such and is instead designated histology. In the Latin

> tradition, anatomy can be microscopic *and* macroscopic and histology only relates to the cell and tissues. Such nuances are crucial and need to be taken into account to understand the origin and development of university collections in different countries (Lourenço 2005: 29).

Heritage articulation is another terminological problem which appears at the national level, and will be explored in more depth in Chapter 4.

A general terminological problem which affects the museum sector, and university museums specifically, relates to the use of the terms 'research' and 'teaching' (Lourenço 2005). These terms require further clarification, 'as university museums are likely to use the terms 'research' and 'teaching' often with a different meaning than the museum sector in general' (Lourenço 2005: 30).[87] In this dissertation, as with Lourenço's (2005), unless otherwise stated, 'the term 'research' – or 'research collection' – means discipline-based research, i.e. the deliberate and hypothesis-driven activity that enhances disciplinary knowledge' (Lourenço 2005: 30).[88]

Finally, the specific terminological issues university museums currently face are the result of the unclear position they have held - not only within their own parent institution but between both the museum and the academic world. As Lourenço (2005) explains:

> over the years, university museums and collections developed a terminological body (or rather a jargon) often not shared by the broad museum sector. This terminological specificity is a consequence of many decades of keeping a balance between three functions – research, teaching and public display – and therefore particularly illustrative of the conceptual framework under which university museums and collections operate. Being positioned between two worlds resulted in interesting hybrids, such as 'the display museum' *vs*. 'the working museum' (MacDonald 2000: 83),

87 See Lourenço (2002) for a discussion of 'research' and 'teaching' within university museums.

88 As Lourenço (2005: 30) explains, 'research' does not merely refer to the investigation needed to write an exhibition label or catalogue, to answer queries from the general public or to determine the authenticity of an object and why or where it was collected. These are institutional routines that are often called 'research' and they may indeed qualify as such, depending more on the how than on the what'.

> the 'display collection' (Nicks 1991: 112) and 'teacher-curator' (Coolidge 1956: 169) (Lourenço 2005: 31).

Hybridisation, as Lourenço explains, is a 'direct consequence of the position of university collections between the world of professional museums and the world of higher education' (Lourenço 2005: 32).

Issues related to terminological inconsistencies appear throughout this thesis, with supporting material drawn from the series of interviews and two case studies. To summarise this section,

> terminological inconsistency stems from lack of conceptual depth, which in turn generates terminological problems. In the case of university museums and collections, their diversity, their traditionally strong ties with the subject-matter of the collections, and the divide between academia and the general museum sector have resulted in a complex terminological body (Lourenço 2005: 29).

'There is', as Lourenço contends, a 'need for greater clarity and consistency in terminology' (2005: 32).

3.5 Typology: university collections

At a typological level, the complexity of university collections appears chaotic and arbitrary. Applying typologies from general museum texts simply does not provide adequate coverage for the sector. Most typologies stem from a museum's mission or a collection's use, with little consideration to the history and intended purposes associated with university collections. Edson & Dean (1994) identify 1) permanent, 2) research and 3) education programme collections whilst Lord & Lord (1991) recognise 1) display, 2) study, 3) reserve, 4) demonstration and 5) library and archives collections. Each of these classifications depends heavily on disciplinary considerations and therefore presents challenges when applied to the full range of university collections (Lourenço 2005).

With that in mind, several typologies for university collections do, in fact exist. Lourenço, (2005) having reviewed these typologies formulated her own 'working

typology' for her doctoral thesis. The typologies include: 1) Northern Ireland Museums Council (2002), 2) Databases, 3) Hamilton (1995) and 4) Lourenço (2005). In Northern Ireland, the Northern Ireland Museums Council (2002) provided a categorical typology of collections consisting of seven parts. These included collections:

1) acquired to support teaching and research,
2) accumulated as a by-product of research activity,
3) significant to the development of a subject or to a department,
4) donated by donors who see the university as a safe repository,
5) portraits commissioned and works given as memorials,
6) acquired by the university (ceremonial paraphernalia, silverware),
and; 7) works acquired to display in public spaces.

This typology is particularly useful in charting the development of university collections, differentiating between collections assembled for research purpose and those resulting from research (Lourenço 2005).

In a report commissioned by Re:Source,[89] Roodhouse (2003) provided a general university museum typology drawn from the universities of Oxford and Cambridge, making the distinction between 'departmental' and 'university' museums. Roodhouse contends: There are generally two types of museum in the universities, which are:

i. Departmental museums, which form a constituent component of a Department, School and/or Faculty
ii. University museums classified as University Departments.

Examples of these two types are, the Ashmolean Museum, University of Oxford, (University Museum), the Museum of Earth Sciences, University of Cambridge, (Departmental Museum) and the Museum of the History of Science, University of Oxford (Departmental Museum) (2003: 6).

Handley (1998) provided a definition for 'departmental' collection, which 'consists of at least two items of cultural value that are held by a university school, department or research division [...] however they are NOT housed in a

89 The Museums and Galleries Commission was re-launched as Re:Source in April 2000. It has since changed to the Museums, Libraries and Archives Council (MLA) in 2004.

recognised museum or art gallery' (Handley 1998: 9). Handley's distinction between a 'departmental collection' and Roodhouse's (2003) 'departmental museum' can therefore be understood as those collections which are either housed in an accessible, recognised museum or gallery or within a restricted university department.

Online databases prove useful as search tools but do not provide theoretical insight into university collection typology (Lourenço 2005). Typologies devised for online databases may follow a disciplinary criterion – like the Wits University Database and the Australian University Museums Information Systems.[90] The UMAC database however, has a triple search capability, by location, discipline (subject) and type. Type searches are then divided between institutional and museum type (see Table 3.2).

90 The Wits University Database typology consists of: Anthropology, antiquities, archaeology, art, botany, biological sciences, classics, cultural history, earth sciences, Education, engineering, entomology, ethnology, furniture, geology, health sciences, history, history of medicine, mineralogy, music, natural history, numismatics, palaeontology, photography, physics, politics, science and technology, social history, university memorabilia, writing and zoology. See Wits University Database http://sunsite.wits.ac.za/mus/subj.htm, accessed 07 December 2006. The Australian University Museums Information system (AUMIS) typology consists of Aboriginal or Torres Strait Islander studies, ancient history, archaeology, anthropology, classical archaeology, material culture, collections in archives, library non-book collections, art, fine art, sculpture, childhood education, engineering, surveying, geology, herbaria, history, maps, medicine, dentistry, nursing, pharmacy, micro-organisms, living collections, photographic collections, music, veterinary, zoology, entomology, agricultural entomology and other museums and collections. See http://www.lib.mq.edu.au/mcm/aumis/menu.htm, accessed 07 December 2006.

Table 3.2 – Table illustrating the two typologies used by the UMAC database.

Institutional Type		**Museum or Collection Type**
Collections	Historical	Cultural History & Art
	Other	
	Research	
	Research & Teaching	
	Teaching	
House Museum/Memorial Place		Ethnography and Anthropology
Museum		General (e.g. University Museum, Museum of Origins)
Science Centre		History & Archaeology
Special Type	Archive	Medicine
	Biological Station	
	Botanical Garden/Arboretum	
	Detention Room	
	Herbarium	
	Observatory	
	Planetarium	
	Sculpture Park	
	Sound Archive	
	Zoo/Aquarium	
Virtual Museum		Natural History & Natural Science
		Other (e.g. Commodity Museum, Criminal Museum, etc.)
		Science & Technology

Hamilton's (1995) proposed typology is perhaps the most cited classification, used in several of the UK regional surveys (Lourenco 2005). The four categories include:

a) ceremonial collections, encompassing items related to the university history (e.g. university mace, silver, ceremonial furniture, etc.);

b) commemorative collections, encompassing portraits of distinguished individuals related to the university's past, works of art given in memory, silver, etc.;

c) decorative collections, encompassing works of art acquired by the university to decorate public or private spaces within the university;

d) didactic collections, encompassing works of art, natural history specimens or artefacts acquired for research, teaching and demonstration.

As Lourenço points out,

> Hamilton's typology is simple though liable for amendment. Firstly it has a strong bias towards collections of arts and humanities; secondly, categories a) and b) clearly overlap; and thirdly, 'didactic collections' is prone to misunderstanding as 'didactic' is instantly associated with teaching while the category itself is meant to encompass both teaching and research. (2005:33)

Although Hamilton's classification lends itself to the exploration and identification of 'heritage' (discussed in Chapter 4), it is problematic for more general considerations of university collections. Perhaps the most evolved and effective typology was formulated by Lourenço (2005) based on Hamilton's (1995) classifications:

a) **research collections**: collections that originally result from collection-based research or were organised to support it;

b) **teaching collections**: collections that were originally organised to support collections-based teaching;

c) collections of historical teaching and research objects, or simply **historical teaching and research collections**: collections of historical instruments, equipment and specimens formerly used for teaching and research that were organised in collections after becoming obsolete,

d) **collections of university history**: collections of university memorabilia and student life, as well as biographical collections related to a personality (e.g. a former rector, professor or student).

Lourenço's typology comprises the range of university collections – though university art collections are addressed separately – in a concise and logical manner without a great deal of categorical overlap. Further, the typology acknowledges the internally-generated collections versus those collections resulting from historical accumulation (Lourenço 2005, Danilov 1996). Whilst categories a) and b) were collected for internal purposes (teaching and research within the university), categories c) and d) are the product of *ad hoc* accumulation. Lourenço (2005) differentiates between 'purposeful and selective

collecting associated with teaching and research' as 'first generation university collections' and those resulting from historical accumulation as 'second generation university collections' (2005:40) (See table 3.3).

	Type	Process of collecting	Examples
First generation	**Research collections**	Purposefully for research or as a result of research.	Herbaria, palaeontology and zoology collections, bioacoustics collections, collections of microbiology, pathology and embryology, anthropology collections, archaeology collections, etc.
	Teaching collections	Purposefully for teaching.	Collections of surface models in mathematics, models in engineering and architecture, sculpture casts in art, etc.
Second generation	**Historical research and teaching collections**	Historical accumulation.	Historical instruments in physics, astronomy, medicine or other disciplines; historical collections of mathematical models, etc.
	Collections of university history		Portraits and sculptures related to the university, biographical collections, memorabilia.

Table 3.3 – Summary of Lourenço's (2005: 40) proposed typology.

This differentiation between 'first' and 'second-generation' collections proves vital in the discussion of university heritage in the following chapter.

3.6 Summary

University museums and collections prove diverse because their parent institutions are indeed, diverse. The development of several university types within Britain demonstrates the diversity of the organisational structure and nature of British higher education. Without a clear understanding of university origins, the origins of their collections remain ambiguous. This ambiguity, compounded by a lack of consistent and/or specialised terminology has left the university museum sector confused and inconsistent. In addition to the diversity found within the parent institutions, university museums and collections prove just as varied, ranging from small and relatively unknown departmental teaching collections to internationally significant and nearly autonomous museums.

4. Current state of knowledge: university heritage

> 'Heritage today all but defies definition. Overuse reduces the term to cant. Yet its very lack of explicit meaning endears heritage to many custodians. It's one of those words or concepts that nobody questions…'
>
> (Lowenthal 1998: 94)

4.1 Heritage

According to Lord Charteris – when he was Chairman of the National Heritage Memorial Fund – *heritage* means simply, 'anything you want' (Hewison 1989: 15). While this seems a rather flippant and vague statement, Robert Hewison points out in Uzzel's *Heritage Interpretation* (1989:15), 'the word *Heritage* has been in existence for a long time', though, 'its usage in the present context is relatively recent […] subject to a variety of presentations and interpretations…'. At present, heritage lacks clear definition because the meaning of the word itself is so ambiguous – with an inclusive rather than exclusive definition favoured by many for reasons I will explore through the course of this chapter. Looking both backward and forward, heritage is infinitely flexible. Reflecting on Lord Charteris's definition of heritage as 'anything you want', Hewison writes: 'Did [Lord Charteris] mean […] that the word means anything you choose it to mean, or that you can have anything you want, provided you attach the word heritage to it?' (Hewison 1992 (1): 15) By simply attaching *university* to *heritage* can and do university museums and collections identify and interpret *university heritage*?

As one of the earliest bodies to refer to the *heritage* of universities, the Council of Europe launched "Europe, a common heritage" in 1999.[91] Incorporating a joint project completed by two separate committees of COE – the Higher Education and Research Committee and the Cultural Heritage Committee – the campaign produced the 2002 publication *The Heritage of European Universities*. For the distinct sectors of higher education and cultural heritage to converge on a single project attests to their inherent relationship. While this collaborative effort contributed to the widespread realisation of the *university heritage* concept, it

91 The Campaign ran from September 1999 to December 2000. The publication followed in 2002.

certainly raised questions regarding its conceptual depth and subsequent terminological inconsistencies.

To begin a study of university heritage, it is important first to become familiar with heritage in more general terms. While the following literature review is not an exhaustive source of heritage references, it provides a concise and comprehensive overview of heritage scholarship with particular focus on the concept's relation to museums and collections

4.2 Heritage in contemporary literature

Heritage scholarship is perceived as a discipline which has only seen relatively recent discussion and publication. Although there has been a marked increase in the number of texts on the subject during the past three decades, the professional literature dates back to the 1950s, at least. One of the earliest and most crucial texts on the historiographical map of heritage is Tilden's (1957) *Interpreting Our Heritage*. Tilden's work has become an 'accepted classic in the literature of park management', as it focuses on the preservation and interpretation of scenic landscapes and historic places – namely the National Park System of the United States of America (Everhardt 1976: xi). Recognising greater heritage within the natural and historical environment, Tilden writes:

> These places may be physically beautiful, and they may exemplify artisanship of the highest order, and furnishings of the most exquisite taste; but whether they are those things, or whether they are humble log cabins, rudely equipped, in a bleak environment, they all point to the same thing – they represent the life and acts of people (1957: 69).

Identifying the representation of life and acts of people within the natural and built environment was an important step in the realisation of the heritage concept. Publications concerning both natural and man-made heritage issues increased in number and scope following *Interpreting Our Heritage,* including a series of texts and publications by David Lowenthal (e.g. 1981, 1985, 1998).

At the international level, Tilden provided perhaps the earliest formal recognition of 'heritage' with the (1957) publication *Interpreting Our Heritage*. More recently, Hewison (1987) posited that heritage was a 'reaction to economic decline'; Lowenthal (1981, 1985, 1998) addressed terminological complexities of heritage and its perceptions. The Second World Congress on Heritage Presentation resulted in the publication of Uzzell's two-part *Heritage Interpretation* (1989) which indicates substantial conceptual growth in the field of heritage studies. Separate introductions to the literature include 'industrial heritage'[92] and 'academic heritage' (see section 4.3), prompting a number of theoretical papers. As Howard contends, 'there are now at least two academic journals central to the field, although there remain many fine articles published elsewhere. The *International Journal of Heritage Studies*, published by Routledge (which also has a formidable record of book publication in the field), takes a very broad and largely non-technical look at the field [...] *The Journal of Cultural Heritage*, from Elsevier, is more technical and conservationist' (Howard 2003: 10-11).

4.3 University heritage in contemporary literature

> 'This kind of experience of the past which may lead us to a more certain future reaches its highest importance in the colleges and universities where the bearers of our heritage are being trained to carry it into the future and to pass it on to enhance still other generations.'
>
> (Rodeck 1968: 33)

As the number and scope of texts related to heritage increased dramatically within the last three decades, the recently conceived idea of university heritage has experienced an increase in interest beginning with those projects attached to the COE's 1999 campaign 'Europe, a common heritage'. Although the COE's publication *The Heritage of European Universities* made one of the earliest references to university heritage, several members of the university museum

92 The term 'industrial archaeology' was first used in a modern sense by Michael Rix in a 1955 article entitled 'Industrial archaeology'; see the website for the UK Association for Industrial Archaeology, http://www.industrial-archaeology.org.uk/, accessed 17 June 2006.

community had already begun to identify those objects and collections within universities and university museums which constituted heritage.

A search for literary sources on university heritage provides a misleading return of available information. Because of the relatively recent conception of university heritage, prior published material related to the topic appears to address everything from university collections categorisation to general university museum historiography. The review presented below provides a selection of articles, books and other relevant published material addressing the concept of heritage as it relates to the university, university museums and university collections. The literature selected for review is entirely published in English between 1995 and 2006, and organised thematically and chronologically to enable a clear understanding of the conceptual development of university heritage.

University of Birmingham curator, James Hamilton made a successful early step in the recognition of university heritage with 'The Role of the University Curator in the 1990s.' (1995) Well before the COE had launched its European heritage campaign, Hamilton began to explore the relationship between university collecting and heritage by examining the organisation of collections within the University of Birmingham, with particular attention paid to lesser known and recognised collections, ceremonial and commemorative, as 'such collections arise more arbitrarily' (Lourenço 2005: 78). Hamilton writes:

> There are effectively four categories [...] These are: Ceremonial: University mace, silver, ceremonial furniture and so on. Commemorative: Portraits of distinguished individuals of the university's past, works of art given in memory, plaques, silver and so on. Decorative: Works of art or decoration acquired to hang in public or private spaces within the university. Didactic: Works of art, artifacts or natural history material acquired for research, demonstration and teaching. (1995: 73)

While Hamilton's succinct system of categorisation appears heritage-minded; highlighting objects from university collections of ceremonial and

commemorative purpose alongside the didactic, closer scrutiny exposes the limitations of using Hamilton's classifications as an indicator of university heritage.

The categorisation reveals the *ad hoc* characteristic of the University of Birmingham's collections, a trait typical of university museums and collections. University collections range from subject-specific and historic teaching collections to collections of decorative and commemorative artworks, unintentionally accumulated for teaching, commemorative and ceremonial purposes. A recognised practice of collecting, therefore, was neither deliberate nor important. Accordingly, an object or collection can easily transcend its original function or apply to more than one of Hamilton's categories. Hamilton concedes 'there may be only an inch between the "decorative" and the "didactic'", and citing the challenge of rationalising university collections explains, 'it is in that inch that [university curators] all live' (Hamilton 1995: 73).

4.3.1 University heritage vs. university history

Exploring the overall relationship between universities, their museums and collections, Patrick Boylan offered 'Universities and museums: past, present and future' (1999).[93] While the paper presents a comprehensive study of the foundation and development of the university museum, Boylan makes only a brief reference to university history. The paper provides several recommendations to ensure university museums retain relevance in the changing landscape of both higher education and the cultural sector. In particular, Boylan writes: 'University museums could also reposition themselves to serve, at least in part, as museums of the history of the university itself, something that can be of great public relations value to the university's external image,' (1999: 53) citing such examples as:

93 Boylan's paper was based on his contribution to a series of lectures at the University of Alicante, Spain, to mark the opening of the new university art museum (I y II Journados de Museos).

> Oxford's Museum of the History of Science in the Old Ashmolean Museum building … [as well as] … Glasgow's Hunterian Museum … [with its] … excellent displays on the history of the Museum from the late 18th century and of the 600-year history of the University itself. Similarly, the Sedgwick Museum of the geological department of Cambridge University has carefully reconstructed the 18th century geological cabinet of the University's first Professor of Geology, John Woodward, and outlines the history of science, especially geology, teaching within the university over a quarter of a millennium (Boylan 1999:53).

Though Boylan makes no reference to university heritage specifically, the history of the university here can be understood in a similar context. The terminological distinction between university history and university heritage has caused confusion across the university museum sector, leading some authors to adopt such broad terms as 'historical heritage' (Lourenço 2005) and further, the introduction of 'academic heritage' (de Clercq 2001, Taub 2001).

In 2005 the Council of Europe's *Recommendation on the governance and management of university heritage* defines university heritage as encompassing 'all tangible and intangible heritage related to higher education institutions, bodies and systems as well as to the academic community of scholars students, and the social and cultural environment of which this heritage is a part', continuing, 'it is an accumulated source of wealth with direct reference to the academic community of scholars and students, their beliefs, values, achievements, and their social and cultural function as well as modes of transmissions of knowledge and capacity for innovation' (COE 2005, paragraph 5).

As Hamilton and Boylan addressed university museums and collections with references to their association with university history and heritage, some authors adopted the term 'academic heritage.' Adding another terminological element to an already confused concept, the terms 'university heritage' or 'academic heritage' can be used interchangeably (Lourenço 2005), though I would argue that there is a need for greater clarity and consistency in heritage terminology

and by distinguishing between university and academic heritage, a clearer view of the greater heritage concept can emerge.

4.3.2 Academic vs. university heritage

Posing the question 'what exactly do we mean by academic heritage?' de Clercq not only recognises the ambiguity surrounding the heritage concept but devotes a large portion of 'Uniting Forces: European Network and National Collaborative Projects' to addressing this very question (de Clercq 2001: 86). Focusing on the academic heritage of university scientific collections in the Netherlands, like Boylan, de Clercq recognises the historic value of collections (specifically scientific academic heritage) 'as the material archive of the history of research and teaching, and of the scientific and technological developments that shaped our world' (de Clercq 2001: 87).

Unlike Boylan, rather than advocating the promotion of individual university history in respective university museums, de Clercq advocates the identification and recognition of objects and collections of academic heritage across the university sector in order to establish whether these collections are -to summarise- 1) worth keeping (in the case of duplicates, damaged materials, etc.) 2) in suitable storage/display conditions and 3) better placed elsewhere according to their current relevance or intended purpose. Rather than Boylan's approach to heritage as commodity, which adds public-relations value to the external image of the institution, de Clercq's rationalisation and in some cases the centralising and relocation of collections focuses on the idea of a shared 'academic heritage' rather than an individual university's history or heritage.

That is to say, de Clercq's concept of academic heritage focuses on the idea of a shared recognition of 'scholarly research and teaching, but also age-old academic and scientific traditions' (de Clercq 2001: 85). Academic heritage transcends individual universities and represents the greater scholastic achievements and

scientific developments of our collective universities and as Lourenço contends, 'it is true that since the mid-15th century (possibly even earlier) university collections never knew any borders except those of knowledge' (2005: iv).[94]

University heritage or history can be understood as a more individual approach, with each institution independently recognising its own studies, traditions and accomplishments. Hamilton's typological exercise concerning university collections resulted in possibly one of the earliest explorations of heritage in relation to universities. De Clercq offers a more focused concept of heritage by

> narrow[ing] the definition of academic heritage to university *collections* and not [...] buildings, libraries or archives. [...] Academic heritage is of remarkable size, diversity and significance, and represents a very special part of our cultural heritage. It is the material archive of the history of teaching and research, and of the scientific and technological developments that shaped our world, as well as their influence on our society and on our natural environment (de Clercq 2001: 87).

'Uniting Forces: European Network and National Collaborative Projects' outlines the collaborative approach taken by the five 'old' universities of the Netherlands (Leiden, Groningen, Utrecht, Amsterdam and Delft) to rationalise their scientific (including historic scientific) collections.[95] Encouraging university museums and collections to collaborate where possible to ensure the safekeeping of their shared academic heritage, de Clercq writes: 'One of the fundamental responsibilities of universities [...] is to take care of their cultural heritage, a heritage which is embodied in their collections (the academic heritage)' (de Clercq 2001: 85). Including cultural heritage in his reference to the academic heritage of universities (or university heritage) de Clercq provides an inclusive definition, though his emphasis on 'scholarly research and teaching', as well as 'age-old academic and scientific traditions', offers clear guidance in the identification of

94 As Zonta explains, 'student mobility at European level was a contributory factor in the foundation and spread of the universities and the emergence of an academic culture' (Zonta 2002: 31).

95 The project, Netherlands Foundation of Academic Heritage, is explored in greater detail in section 4.3.3 of this chapter.

university or 'academic heritage' with an emphasis on scientific collections.[96] In comparison, de Clercq's heritage outline is not as specific as the categorisations of Hamilton's early study and therefore can be more easily adapted and applied to the situation of other universities and collections.

Like the collaboration between the Dutch universities, the Academic Heritage Network *Universeum,*[97] provides a published reference to 'academic heritage' in the form of Liba Taub's introduction to Bremer and Wegener's *Alligators and astrolabes: treasures of university collections in Europe* (2001). In an approach similar to de Clercq's, Taub refers to the 'shared academic heritage' of universities (Taub 2001: 10).

4.3.3 Recent developments in university heritage literature

Within the last five years the university museum sector has benefited from a marked increase in interest and papers advocating heritage recognition (Boylan 2003, Bulotaite 2003, de Clercq & Lourenço 2003, Kozak 2006, Lourenço 2003, 2004, in press, Wallace 2003). Based on the earlier studies of university heritage, these more recent developments propose functions for newly recognised heritage as well as outlining new responsibilities for the universities and university museums which hold these collections.

During the summer of 2002, Nijole Bulotaite presented a report to the Lithuanian Association of Information and Public Relations Officers of Higher Education Establishments: 'The Role of Information and PR Offices of Universities in Promoting the University Heritage.' Bulotaite describes the reception of delegates as:

> surprised by the emphasis of the report. They had not expected [Bulotaite] to talk about the heritage of an ancient university and

96 Clercq uses the 'term "science" in the broad, continental definition of Wissenschaften, covering the full spectrum of human knowledge from mathematics to the humanities.' (Clercq 2001: 87)

97 The project, The Academic Heritage Network - Universeum, is explored in greater detail in section 4.5.3 of this chapter.

> were not particularly interested in the subject, not seeing in it any direct link to their practical activities (2003: 449).

Though Boylan (1999) brought the concept of university heritage promotion to the attention of the university museum sector, Bulotaite offered new and practical insights on university heritage from a public relations perspective.

Published in 2003 by UNESCO CEPES (European Centre for Higher Education), 'University Heritage: an institutional tool for branding and marketing' offered Bulotaite the opportunity to impart a more in-depth exploration of the relationship between university heritage and marketing. The paper, focusing on the University of Vilnius in Lithuania as an ancient university, begins by asking 'What is university heritage?' (Bulotaite 2003: 450). Proving university heritage still lacked conceptual articulation, Bulotaite surmises 'It can be roughly divided into material and immaterial heritage. Material heritage usually consists of university buildings, libraries and their holdings and collections, archives, regalia, etc' (2003: 450).[98] Making the distinction between material and immaterial heritage, Bulotaite concedes:

> Immaterial heritage is more difficult to define. One can cite the intellectual heritage, meaning the concept and methodology of the transmission and development of knowledge, the freedom of teaching and research, the values and ethics of higher education institutions, the various university traditions, the ceremonies of the academic community, etc (Bulotaite 2003: 450).

Recognising both tangible and intangible heritage as complementary components in the university heritage concept, Bulotaite's contribution allows for a more flexible yet well articulated heritage model for others to follow. While Bulotaite's conception of (immaterial) intellectual heritage follows de Clercq's definition of

98 Bulotaite provides a summary of the University of Vilnius's material heritage, which includes: 'the old campus (thirteen courtyards, St. John's Church); the Library: the Collection of Rare Publications (180,000); the Collection of Manuscripts (221,000 units); the Graphics Collection (77,000 units); the Museum of Science; the Adam Mickiewicz Memorial Museum; the Botanical Gardens; the Zoological Museum; the Museum of Geology and Mineralogy (established in 1804); the Museum of the Faculty of Chemistry; the Museum of the Faculty of Physics; the Museum of Lithuanian Mathematicians; the Museum of the Faculty of Medicine. (Bulotaite 2003: 452)

academic heritage, by including the material heritage element of buildings, libraries and archives the overall definition is more complete.

Taking institutional age into consideration, Bulotaite writes: 'Ancient universities very often suppose that they are sufficiently well known so as not to need to pay much attention to the raising of awareness of their heritages. At the same time, new universities may often forget that they are a part of the European university heritage' (Bulotaite 2003: 450). Rather than assuming that only ancient universities possess noteworthy heritage, Bulotaite argues that 'university heritage is not only transferred, but it is also constantly developed and created,' and can therefore be found within more modern institutions – provided the university recognises it (Bulotaite 2003: 450).

According to Bulotaite, recognising university heritage for purposes of promotion involves the strategic development of a 'clear and well-communicated university identity' (Bulotaite 2003: 451). By integrating institutional heritage and corporate identity a university can communicate and promote its institution to a range of audiences, whilst recognising and protecting its heritage. In closing, Bulotaite argues: 'The key to a successful [corporate] branding process is to create a unique communicative identity. University heritage, in a wide sense, is the perfect tool for this purpose' (Bulotaite 2003: 454).

A special issue of *ICOM Study Series* (No. 11, 2003), focusing on university museums and collections, included Boylan's contribution 'European cooperation in the protection and promotion of the university heritage.' Like Bulotaite, Boylan suggests that 'in the increasingly competitive and market-led world in which higher education has to operate these days there is a strong case for positively exploiting [university heritage] in student recruitment, fund-raising and other marketing efforts' (Boylan 2003: 31). Boylan's proposal stems directly from what he terms 'a quite dramatic change in the priorities and operations of many universities [… and…] government policies pressing universities to adopt

much more commercial attitudes towards the management of their resources' (Boylan 2003: 31). Such pressure, from external sources as well as within the university itself, leaves cultural resources like university heritage in a precarious position because direct links remain unclear between the university's core teaching and research mission and the activities surrounding university heritage. Boylan contends that without clear, commercial motivation, how else can universities justify channelling resources away from the university's core mission in favour of heritage preservation?

The paper continues by concentrating on the recent state of European university heritage with a discussion of the international collaborations beginning with and resulting from the COE's 1999 'Europe: A Common Heritage Campaign.'[99] Boylan asserts that collaborative projects (e.g. the *Academic Heritage Network – Universeum* and the *Heritage of European Universities*) are

> just a start of what will have to be a major long-term campaign, not least within the universities themselves in the first instance, but also with governments and the general public, to greatly improve knowledge of the vital historic importance, and continuing contemporary relevance, of the European university heritage [...] (Boylan 2003: 32)

Without collaboration of knowledge and experience at the institutional level, European university heritage is susceptible to individual institutions' attitudes and agendas. A more realised concept of heritage across the European university sector could, as Boylan writes: actively promote '[university heritage's] importance both to society as a whole, and not least to the universities themselves' (Boylan 2003: 31). Emphasising the importance of each university's heritage as a part of the greater European heritage should encourage individual universities to maintain and act as responsible stewards of their own heritage, as well as advocates for the increased awareness of Europe's greater academic heritage.

99 National and international initiatives related to university heritage are discussed in section 4.3 of this chapter.

Within the same university museums and collections issue of *ICOM Study Series* (No. 11, 2003), several authors address issues related to university heritage (Boylan 2003, de Clercq & Lourenço 2003, Ferriot 2003, Taub 2003, Wallace 2003, Weber 2003). Sue-Ann Wallace writes: 'there is a significant prestige that can accrue to the university because of the value of the objects or works in the collection, along with their provenance' (Wallace 2003: 29). This prestige, discussed in commercial terms by some authors (Boylan 1999, 2003, Bulotaite 2003), develops from university scholarship, activities and collecting practice. De Clercq & Lourenço (2003) discuss the prestige of heritage collections as being the historical evidence which illustrates the development in university research and teaching, because the 'evolution of science and of research technology is continuously adding new meaning to these collections' (de Clercq & Lourenço 2003: 5). These layers of meaning formulate, accrue and subsequently play a role in the living heritage of universities. Unfortunately, as Wallace concedes, for varied reasons, 'such virtue and prestige are largely ignored by some university museums […]' (Wallace 2003: 29).

Addressing the limited resources for the recognition and study of university heritage, the concluding remarks of Lourenço's 2005 PhD thesis, *Between two worlds: the distinct nature and contemporary significance of university museums and collections in Europe,* stress university heritage as a 'topic that deserves more investigation […] The expression is increasingly employed, but the precise meaning remains unclear.' (Lourenço 2005: 239) Having addressed issues of university heritage (Lourenço 2003, 2004), Lourenço's thesis presents the author's most developed definition of university heritage.[100]

> When applied to the university context, the term 'heritage' not only encompasses collections and museums, but also monuments, astronomical observatories, laboratories, greenhouses, libraries and archives. It is not only about science, but also about arts, humanities and engineering. It is not only tangible heritage, but also a set of distinct 'scientific and technical discoveries […] forgotten and 'reinvented'' (Van-Praët 2004: 113), *savoir faires* and

100 See Lourenço (2004) for an earlier definition of university heritage.

> values associated with teaching and research. It is about academic and student life traditions [...] (Lourenço 2005: 239).

Like Bulotaite's distinction between material and immaterial heritage, Lourenço cites tangible heritage as including such things as gardens, archives and collections alongside such intangible matters as academic evolution, values, and traditions.

Advocating an integrated approach to the study and identification of heritage, Lourenço writes: 'Objects, artefacts, books, libraries, laboratories, archives, amphitheatres, drawings, paintings need to be looked at integrally by an interdisciplinary and professional team [...] (Lourenço 2005: 110). Recognising the diversity of heritage, Lourenço's recommendations for (interdisciplinary) collaboration take similar form to those suggested in Boylan's 2003 paper. University heritage is 'not only a heritage of the past; it is a heritage of the present day and of the future' (Lourenço 2004: 1), and should be safeguarded accordingly. To ensure recognition and preservation, Lourenço suggests that 'university heritage should be approached [...] both at the level of national policies and at university level (Lourenço 2005: 110).

4.3.4 'Institutional heritage'

I would like to propose a new typology for the heritage found within universities. 'Institutional heritage' (Figure 4.1) encompasses both disparate and parallel forms of (both tangible and intangible) heritage, i.e. university heritage (including 'university history'), academic, scientific and intellectual, to form a more conceptually cohesive and inclusive definition. The proposed typological consideration allows individual institutions to recognise a more complete view of their own heritage by adopting a more inclusive approach, focused on individual institutional identity, rather than those standards set by other universities.

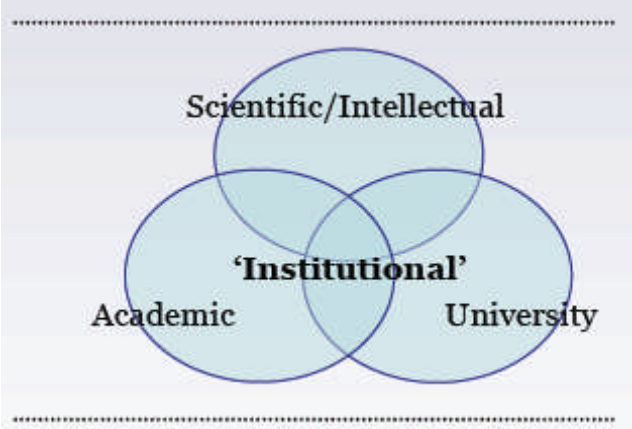

Figure 4.1- 'Institutional Heritage'- diagram showing how the previously disparate 'types' of heritage related to universities – academic, university and scientific or intellectual - can form a more cohesive relationship.

A more developed exploration of 'institutional heritage' and identity can be found in Section 8.3 of Chapter 8 in this thesis.

4.4 National and international initiatives

Interest in university heritage has shown marked increase within the last five years in the form of collaborative projects across Europe.

4.4.1 European initiatives

As Lourenço attests,

> clearly, a significant proportion of the European scientific, artistic and natural heritage is in universities across the continent. In most cases, this heritage is virtually unknown outside the university to which it belongs and, *hèlas*, often also unknown within the very university to which it belongs (2005: 23).

A regional (European) approach to university heritage networking and projects ensures the focused attention of bodies like the COE and funding facilities like Culture 2000, as well as the simplicity of starting on a smaller scale (de Clercq 2001). Several countries have recognised the need for an increased awareness of the heritage produced and kept by their universities, taking action through projects identifying, preserving and promoting both their material and immaterial heritage.

i. France

'French university heritage [...] is certainly rich, diverse and significant at European scale and beyond' (Lourenço 2005: 75). At the national level, France has employed inter-university collaborative projects to promote its university heritage, with perhaps the 'most ambitious, given its scope and the importance of the heritage involved', being the *MuseUM* Project (Musée des Universités de Montpellier, provisional title)' (Lourenço 2005: 111). The project aims to study, protect and interpret the 'scientific, artistic, and architectonic heritage of the three universities of Montpellier – from the Jardin des Plantes to the herbier, from natural history and medical collections to scientific and astronomical instruments, as well as pharmaceutical and art collections, and important architectonic elements such as the theatrum anatomicum' (Lourenço 2005: 111).

ii. Italy

As a nation Italy holds a significant portion of the world's formally recognised university heritage and collections; these include the first botanical gardens, anatomical theatres, herbaria and medical collections. The 'Botanical Garden of the University of Padua is the only university collection classified by UNESCO as World Heritage Site' (Lourenço 2005: 113).

In 1999 the Italian Conference of Rectors (CRUI) created a commission for the university museums and collections of Italy, known as the *Commissione Musei*. Since the *Commisione's* foundation, the 'promotion of Italian university heritage at the national level has been in the hands of the Conference of Rectors,'[101] principally aiming 'to develop a structural programme promoting the heritage held by Italian university museums, collections, archives, and botanical gardens' (Lourenço 2005: 113).

101 The Commissione Musei is chaired by a Rector (the position is currently held by Professor Vicenzo Milanesi, Rector of the University of Padua).

In 2000 the *Commissione Musei* produced a document outlining the current state and projected future situation of the university museums of Italy, acknowledging the 'relevance of Italian university museums and collections, their typological and historical diversity, and the need for increased recognition at the national level' (Lourenço 2005: 113).[102] The *Commissione Musei* aimed to establish more consistent and homogeneous policies and practices and proposed the creation of an Italian network of university museums, the *Rete Nazionale di Sistemi Museali di Ateneo*. The creation of the National System, as Lourenço explains,

> encouraged Italian universities to create their own systems of university museums, to be implemented according to the particular histories and contemporary roles of the different museums and collections involved [...] In May 2005, a proposal was presented in Rome with the aim of providing a legal framework – the National Observatory for Museums of Science – for future protection, promotion and collaboration of university museums and collections at the national level. Although still in a preliminary stage, the proposal was developed with the active participation of the *Comissione Musei*, the Italian Association of Museums of Science (ANMS) and ICOM-Italy. The Observatory, provided it is given the adequate resources and conditions, may represent a major step towards the recognition of university heritage in Italy. At present, the main challenge for Italian university heritage is to translate the reflections and surveys of the past 12 years into practical measures, so that [...] the long process of awareness, framed by the necessary political and legal tools and provided with the much needed resources, begins to bear fruit (Lourenço 2005: 114).

iii. The Netherlands

A growing awareness of the cultural role and responsibility of universities towards their heritage has pervaded the Netherlands for some time. The term 'heritage' – in relation to universities - was used in the Netherlands as early as 1996 in the report *Om het Academisch Erfgoed*, meaning *For the Academic Heritage* (Adviesgroep Rijksdienst Beeldende Kunst 1996). Dutch universities have and continue to provide innovative theories and examples for the

102 Documents produced by the Commissione Musei are available at http://www.crui.it/link/?ID=1350, accessed 28 February 2007.

identification and preservation of university heritage, though the path to glory is by no means paved with gold.

Since the 1960s, changes in teaching methodology and financial constraints caused several Dutch universities to undertake a series of departmental reorganisations and closures. The consequent neglect of collections and de-accessioning resulted in approximately 2,000,000 'orphaned' geological specimens alone (de Clercq 2003, Lourenço 2005). As a result, the LOCUC[103] (a group formed in 1984 out of the keepers and curators concerned for Dutch academic heritage) responded with the first major initiative in continental Europe to survey university collections at the national level (Lourenço 2005).[104] LOCUC's initial survey 'depicted a generally deplorable situation and recommended urgent action' and though LOCUC's survey caused 'embarrassment … [it] … possibly represented a turning point in Dutch university heritage: another report was commissioned and LOCUC's early findings were confirmed' (Lourenço 2005: 99).

With the inventory of collections completed, Dutch universities were better prepared to assess the current state and outline future plans for their kept academic heritage. Following the rational merge of the Ministries of Education and Culture,[105] the five 'old' Dutch universities of Amsterdam, Groningen, Leiden, Utrecht and Delft took the opportunity to

> raise awareness about their historical heritage and at the same time present a strategic-rescue plan to safeguard it […] This 'rescue-plan'

103 LOCUC stands for Landelijk Overleg Contactfunctionarissen Universitaire Collecties (Survey Group for University Collections).

104 The first survey was entitled Landelijk Overleg Contactfunctionarissen Universitaire Collecties (Survey Group for University Collections) (LOCUC 1985). Later surveys in the Netherlands were similar in approach but carried the name Landelijke CoördinatieGroep Academische Collecties (National Coordinating Group for Academic Collections) (Anonymous 1995, 1997, Stoop 1999, Galen & Stoop 2000)

105 As described by de Clercq: 'although the Minister of Education and Science was responsible for the universities and hence for their collections, the Minister of Culture claimed the overall responsibility for cultural heritage. However, the latter refused to pay for collections that belonged to the other ministry. In turn, the Minister of Education and Science argued that he could not do anything either, because the responsibility had been claimed by the Ministry of Culture (2003a: 31).

> made four key-points: a) the five 'old' universities, and the national museums in Leiden, kept the overwhelming majority of the Dutch academic heritage; b) many university collections were poorly housed and needed urgent conservation action; c) not all university collections were worth being preserved; d) many collections were still considered as important resources for teaching and research; and d) the fact that a university considered a collection 'worthless' or 'orphaned' was no accurate measure of their intrinsic significance (Lourenço 2005: 99).

The same five universities established a foundation for academic heritage – *Stichting Academisch Erfgoed* (SAE) – in 1997. As Lourenço explains, SAE's projects:

> have two broad aims: a) to increase the accessibility of university collections for both researchers and the general public and b) to promote new ways of cooperation in and around the field of university heritage. They involve three consecutive steps: a) diagnosis and inventory of the existing situation, b) pragmatic and strategic assessment, and c) deciding on the appropriate measures to be taken – these may vary from conservation and restoration to de-accession and re-distribution of the collections (2005: 106).

Academic heritage constitutes a significant portion of the overall collections of the Netherlands; with a majority kept by the five universities alongside Leiden's national museums (de Clercq 2001).[106] By raising awareness at the national level, the university collections of Dutch academic heritage now serve as an innovative example of how – as de Clercq writes – to 'do more with less' (2003: 36).

Lourenço provides thoughtful insight on the aforementioned national initiatives, writing:

> Such integrated approach is most welcome and the similarities between the Italian and the Dutch approaches are worth observing: in both cases, the initiative to promote university heritage came from the universities (in the Dutch case the five oldest universities, in the Italian case the conference of rectors), both initiatives show a broad scope and include collections of all disciplines, but also archives and libraries, and both brought rectors and university museums' professionals to work together (Lourenço 2005: 113)

106 'The national museums of Antiquities, Anthropology, Naturalis (natural history) and Boerhaave (the history of science and medicine) all originated from collections of Leiden University.' (Clercq 2001: 93)

iv. United Kingdom

Formed in 1987, the University Museums Group (UMG) remains the only UK-wide organisation dedicated to promoting the interest of Higher Education Museums, Galleries and Collections (HEMGCs), and increasingly acts as an advocacy and pressure group for the sector.[107] The UMG organises annual members' meetings, conferences and seminars, making contributions to consultation papers and collective responses to government recommendations.

The University Museums in Scotland (UMiS), formed in 1988, acts as an advocacy network for the museums and collections of Scotland's universities and maintains a close relationship with the UMG.[108] The group organised biennial conferences addressing the shared issues between university museums and the greater museum sector.[109]

Scotland and Medicine – Collections and Connections unites museums across Scotland including the university museums of Aberdeen, Dundee, Edinburgh, Glasgow and St Andrews.[110] In 2006 the group undertook the largest touring exhibition in Scotland, *Anatomy Acts,* nominated and long listed for the 2007 Gulbenkian Prize.[111] The exhibition comprises objects from medical museums, university teaching collections, archives and libraries, spanning more than 500 years of development and collaboration in the fields of art and science.

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107 See the UMG website http://www.umg.org.uk/index.html, accessed 17 September 2006.

108 See the UMiS website http://www.dundee.ac.uk/umis, accessed 17 September 2006

109 Past UMiS conference themes include 'The Death of Museums?' (2000), 'Re:search: Collections, Museums and Research' (2002), and 'The Significance of Collections' (2004).

110 The university museums and collections include: Aberdeen (Anatomy Museum, Marischal Museum, Pathology and Forensic Medicine Collection, Zoology Museum) Dundee (Museum Service), Edinburgh (Anatomy Resource Centre), Glasgow (Anatomy Museum) and St Andrews (Museum Collections Unit).

111 The Gulbenkian Prize was created in 2003 'to recognise and stimulate originality, imagination and excellence in museums and galleries in the UK, and increase public appreciation and enjoyment of all they have to offer', see http://www.thegulbenkianprize.org.uk, accessed 17 June 2007.

4.5 International level initiatives

On an international level, the most important initiatives to date originate from the following associations: 1) UNESCO (1972, 1995), 2) COE (1999) and, 3) an informal group of interested European universities known as the Academic Heritage Network: *Universeum (2000)*.[112]

4.5.1 UNESCO

With possibly the earliest and most widely known international recognition project to date, UNESCO World Heritage recognises sites of significant cultural and natural heritage around the world. The 1972 UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage 1972 outlined in three articles, 1) The definition of 'cultural heritage; 2) the definition of 'natural heritage and; 3) the responsibility of the 'State Party to this Convention to identify and delineate the different properties situated on its territory mentioned in Articles 1 and 2.' The convention defines the cultural heritage as:

> for the purposes of this Convention, the following shall be considered as 'cultural heritage': monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science; sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.[113]

With definitions in place, UNESCO began 'inscribing'[114] sites to the World Heritage list in 1978. The first and only European sites included in the initial

112Universeum began as an EU project and is not formally constituted as an association, but operates as an organised group aiming to raise awareness about European university heritage. See Bremer & Wegener (2001).

113 For full text, see UNESCO website, http://whc.unesco.org/en/conventiontext/, accessed 26, February 2002.

114 UNESCO uses the term 'inscribe' when adding World Heritage Sites to the World Heritage List.

year were in Poland - the Wieliczka Salt Mine and Historic Centre of Cracow – and in Germany - Aachen Cathedral. World Heritage Sites in the UK were not present on the list until 1986 when Durham Castle and Cathedral, Giant's Causeway and Causeway Coast, Ironbridge Gorge, St Kilda, Stonehenge, and Studley Royal Park were all inscribed. Universities and their associated intangible heritage may also be covered by the Convention on Intangible Heritage (2003).[115]

i. Universities and World Heritage Sites

While the 1972 United Nations Convention concerning the Protection of the World Cultural and Natural Heritage (UNESCO World Heritage), provides the opportunity for heritage recognition on the global scale, its recognition of universities as heritage, or university heritage, remains inconsistent (Lourenço 2005, Kozak 2006). This inconsistency stems from an unclear conception of the university as heritage as well as the practicalities and bureaucracy of maintaining the World Heritage List. To explain; UNESCO World Heritage relies on the political interest and participation of national governments, which submit the applications for World Heritage consideration.[116]

Since the 1972 general conference and adoption of the *Convention concerning the Protection of the World Cultural and Natural Heritage,* only two universities have been 'inscribed' as UNESCO World Heritage sites. The admission of the buildings of the University of Alcalá de Henares, Spain, and the University of Virginia, Charlottesville, USA, proved an important and necessary first step in the international recognition of universities as heritage, yet revealed the problems of

115 See UNESCO Intangible Heritage website, http://www.unesco.org/culture/ich/index.php?pg=home, accessed 20, November 2007.

116 The 'two-fold political aspect of recognizing UNESCO World Heritage Sites is indeed very important. By including 'Site A' or 'Site B' UNESCO certainly legitimates a given concept of heritage. However, ultimately it's up to the individual countries to submit the application and justify it. Each country can only submit one application per year with the decision made at national level. UNESCO then makes choices based on criteria, which may not be directly related to heritage (e.g. environmentally endangered sites).' (Kozak 2006: 69)

attempting to define university-related heritage on an international scale.[117] The Universities of Alcalá de Henares and Virginia are recognized by UNESCO as academic sites of global significance, yet some of the oldest and most renowned universities remain unlisted or only gained inscription as a component of a larger application.

In order to better understand the limited representation of universities on the World Heritage list, it is necessary to understand the inscription process and examine the justification for the inclusion of the Universities of Alcalá de Henares and Virginia.[118] In 1987 the University of Virginia, partnered with Monticello, was the first university added to the World Heritage List, representing Jefferson's 'ideal academical village which [can still be seen] in the heart of the University of Virginia.'[119] 'Though the University of Virginia is neither the first university established in the United States nor the most noted for its academic contributions to early America, it serves as a part of the heritage of one of America's founding fathers, Thomas Jefferson.[120]

The University of Alcalá de Henares was added to the World Heritage List in 1998 as 'the first city to be designed and built solely as the seat of a university,' acting as a 'model for other centres of learning in Europe and the Americas.' Like the University of Virginia, University of Alcalá de Henares boasts ties with a notable figure, claiming Miguel de Cervantes as its 'great son.'[121] As Lourenço points out, 'These classifications are directly linked to the legacies of Thomas

117 Other universities, such as the University of Évora, Portugal ,and the Universities of Santiago de Compostela and Salamanca in Spain, are part of historical town centres that are UNESCO World Heritage Sites.

118 See Evans (2002) for a full description of the World Heritage List inscription process and the case study of Québec City.

119 For more information about the University of Virginia, see UNESCO website, http://whc.unesco.org/pg.cfm?cid=31&id_site=381, accessed 26 February 2007.

120 Jefferson was the architect and plantation owner of Monticello responsible for the architectural and pedagogical design of the University of Virginia.

121 For more information about the University Alcalá de Henares, see UNESCO website, http://whc.unesco.org/pg.cfm?cid=31&id_site=876, accessed 26 February 2007.

Jefferson and Miguel de Cervantes, respectively, and not to a broader and all-encompassing concept of university heritage' (Lourenço 2005: 163).

Aside from the issues of individual versus collective site heritage recognition, according to the justification of the University of Alcalá de Henares' inscription to the World Heritage List as an institution of precedence and influence, the University of Bologna should certainly be recognized as a founding institution, responsible for the international dissemination of the university model. Applying this concept outside of continental Europe, the University of Oxford should also be recognised by UNESCO as the earliest university in Britain and certainly influential in the organisation of higher education in the UK. The omission of universities like Bologna and Oxford raises questions regarding the qualifications of the university as heritage, or university heritage. Of the nearly 1000 sites classified as UNESCO World Heritage Sites, the inclusion of only two universities is surprising when we consider their long histories and continuity of tradition.

In recognition of the unique heritage contributions of universities, the Botanical Garden at the University of Padua, Italy, was classified as World Heritage in 1997 (Lourenço 2005). UNESCO explains the decision

> to inscribe this property [...] considering that the Botanical Garden of Padua is the original of all botanical gardens throughout the world, and represents the birth of science, of scientific exchanges, and understanding of the relationship between nature and culture. It has made a profound contribution to the development of many modern scientific disciplines, notably botany, medicine, chemistry, ecology, and pharmacy.[122]

This classification, as Lourenço points out, is 'more in tune with the recognition of the contribution of universities to the advancement of knowledge' (2005: 164).[123] While other universities or associations may consider institutions and affiliated sites as constituting World Heritage, it is ultimately the responsibility of

122 For more information about the University of Padua Botanical Garden; see UNESCO website, http://whc.unesco.org/en/list/824, accessed 26 February 2007.

123 Also on these premises, the University of Coimbra, Portugal, is preparing an application for World Heritage.

national governments to submit applications and subsequently, the decision of the UNESCO Committee to determine which sites are inscribed each year.

4.5.2 COE

As early as 1998, the Council of Europe (COE) began to consider collections of cultural heritage material, with particular emphasis placed on those collections owned by persons or bodies whose main activities were in areas other than the accumulation and preservation of collections (i.e. universities). To distinguish them from collections owned by institutions whose key objective is to maintain the collections for their educational or cultural value, these collections are referred to as 'incidental collections'. The COE recognised that incidental collections were vulnerable to external (often financial) pressures and recommended that member states implement legislation to encourage incidental collections maintenance and establish an assistance scheme (financial and services) to owners of such collections. The 1998 publication of the COE report 'Protection of 'incidental collections'[124] against dispersal proved an early and important first step in drawing the COE's attention to European university heritage.

Between 1999 and 2001 the COE developed a series of collaborative projects as part of the campaign 'Europe, a common heritage.' The campaign comprised some 1,000 national events, incorporating 15 transnational events, five of which were co-financed by the European Commission. Of these five, a joint initiative of the Steering Committees for Higher Education and Research (CDESR) and Cultural Heritage (CDPAT) of the Council of Europe aimed at promoting academic heritage at the European level (Lourenço 2005).

The project involved a diverse range (in terms of age and size) of universities from Belgium, Croatia, Estonia, France, Italy, Lithuania, Poland, Portugal,

124 See COE website http://assembly.coe.int/main.asp?Link=/documents/adoptedtext/ta98/erec1375.htm, accessed 27 August 2007.

Romania, Russia, Spain and Turkey.[125] The project originally aimed to develop an Ancient Universities Route (Lourenço 2005), but

> the participants quite rapidly moved away from this [...] in favour of an emphasis on the heritage of European universities for at least two reasons. Firstly, while the origin of European universities may well be termed ancient, not all the institutions that identify with and continue to live this tradition are marked by old age. Secondly, while the European university tradition provides a link in space and time between a variety of institutions in Europe and beyond, the concept of a route is too simplistic a way of conceiving this relation (Sanz & Bergan 2002b: 15).

As a result, the COE organised four study conferences held in the universities of Alcalá de Henares (Spain), Montpellier (France), Bologna (Italy) and Krakow (Poland) to 'explore different aspects of the university heritage and explore case studies and practical ways of both defending this and – more important - actively promoting its importance both to society as a whole, and not least to the universities themselves' (Boylan 2003: 31).

With the 'Heritage of European Universities' collaborative project completed in 2001, the substantial final report *Heritage of European Universities* was published in 2002 (Sanz & Bergan). It includes contributions from 15 authors along with key texts, recommendations and policy documents from the COE concerning both higher education and the cultural heritage (Boylan 2003).[126]

As mentioned, the 'Heritage of European Universities' publication included several key texts in its appendix. Concerning higher education, it included the *Magna Charta Universitatum* (1988; see appendix for full text), both the Sorbonne (1998) and Bologna Declaration (1999) and the Prague Communiqué

125 The project involved the Universities of: Alcalà, Bologna, Cluj-Napoca, Coimbra, Istanbul, Krakow, Louvain/Leuven, Montpellier, Santiago de Compostela, Tartu, Vilnius and Zagreb.

126 Heritage of European Universities includes articles on university history (Ridder-Symoens 2002a,b, Rüegg 2002, Zonta 2002), universities and the European identity (Blasi 2002, Brizzi 2002a, Peset 2002, Renaut 2002), museums and collections in relation to university heritage (Boylan 2002), the concept of university heritage (Sanz & Bergan 2002b,c,d), case-studies (Bakhouche 2002, Brizzi 2002b, Díaz 2002, Silva 2002), and a compilation of relevant European declarations and conventions. (Lourenço 2005: 118)

(2001), which follow the formation and progress of establishing the European Higher Education Area by 2010.[127] In addition, text related to cultural heritage included the Resolutions and declaration from the 5th European Conference of Ministers (2001), Recommendation No. R (98) 5 – concerning heritage education (1998) and the European Conventions on both the Protection of the Archaeological Heritage (1992) and the Architectural Heritage of Europe (1985).

Produced as a result of the 'Heritage of European Universities' project, the draft 'Recommendation on the Governance and Management of the University Heritage' (Council of Europe 2004) is

> directed at the governments of the 46 Council of Europe member states and was considered by the Steering Committees for Higher Education and Research (CDESR) and Cultural Heritage (CDPAT) in late 2004/early 2005. The text has a detailed introduction and includes recommendations on legislation, governance and management, finance, access, professionalisation, training, research, awareness raising, relations with the local community, and international cooperation. The Draft Recommendation urges governments to "implement in their policy, law and practice" the principles contained in the text and to "promote the implementation of [the]measures by relevant public authorities at all levels as well as higher education institutions". (Lourenço 2005: 118)

Adopted by the COE on 7 December 2005, the *Recommendation on the governance and management of the university heritage* defines heritage (as previously discussed) and outlines guidelines and good practice regarding university heritage management and governance, providing practical advice for both governments and universities, 'but more importantly it raises international awareness for the recognition of university heritage' (Kozak 2006: 70).[128]

127 The Bologna Process aims to establish a European Higher Education Area by 2010, advocating the improved recognition of qualifications of students and graduates through the reform of European universities. For more information, see Bergan & Rauhvargers (2006).

128 For full text of the Recommendation, see http://wcd.coe.int/ViewDoc.jsp?id=946661&BackColorInternet=9999CC&BackColorIntranet=FFBB55&BackColorLogged=FFAC75. See S. Bergan, in press. Council of Europe adopts Recommendation on university heritage. Museologia, vol. 4 no 1.

This collaborative effort contributed to both the realisation of the university heritage concept as well as its introduction to the greater European audience. The COE project highlighted the conceptual challenges concerning the heritage collections of continental Europe, certainly transferable to the collections of Britain, Australia and the Americas.

4.5.3 Academic Heritage Network: *Universeum*

Financed by the European Commission (*Culture 2000* programme) and coordinated by the Martin-Luther-Universitat Halle-Wittenberg, Germany, the Academic Heritage Network: *Universeum* comprises 12 of the 'oldest and most renowned universities in Europe', in a collaborative project known as 'Universeum: Academic Heritage and Universities, Responsibility and Public Access' (Lourenço 2005: 118). The 12 founding universities of *Universeum* include three British institutions: the University of Cambridge, the Royal College of Surgeons of England and the University of Oxford.[129]

To date, *Universeum* has developed three European collaborative projects:[130] a database project designed to 'identify and inventory the collections of a sample of European universities', a virtual gallery project aiming to facilitate web-based access to 'Europe's university treasures via the Internet' and finally, a traveling exhibition 'showing the interactions of knowledge between European universities in the past and present' (Bremer 2001: 7). In addition, *Universeum* has made significant published contributions in the form of the *Declaration of Halle: Academic Heritage and Universities: Responsibility and Public Access* (2000) and *Alligators and Astrolabes: treasures of university collections in Europe* (Bremer & Wegener 2001). In July 2007 the University of Lisbon hosted the 8th *Universeum* Meeting, where an interim board was established until the next meeting in Krakow in October 2008, along with a Working Group (chaired by

129 The remaining nine affiliated universities of Universeum are: The University of Amsterdam, the Humboldt University Berlin, the University of Bologna, the University of Groningen, the Martin-Luther University of Halle-Wittenberg, the University of Leipzig, the University of Pavia, the University of Uppsala and the University of Utrecht.

130 See Boylan (2003) and Clercq (2001) for summaries and reflections on the aims and functions of the Academic Heritage Network: Universeum.

Thomas Bremer, University of Halle-Wittenberg). As Lourenço explains, 'Universeum is now a network with clearer scientific, social and political goals, concerned with the preservation, study and accessibility of the heritage of all European universities' (M. Lourenço, *in litt*, 12 July 2007).

At the international level, the term university heritage was possibly first used in Europe by the Academic Heritage Network: *Universeum* in the *Declaration of Halle* (2000)[131] and adopted soon after by other authors (Sanz & Bergan 2002a, Boylan 2003, Bulotaite 2003, Council of Europe 2004, Lourenço 2005, Kozak 2006). This work continues, and along with the aforementioned collaborative projects, the Academic Heritage Network: *Universeum* has 'held regular meetings and since 2000 other European universities have joined in.'[132] In 2002 a permanent website aimed at facilitating the continued exchange between universities was launched in Halle.[133] Lourenço emphasises that 'although never formally constituted as an association, *Universeum* is the only group today aiming at raising awareness about university heritage at European level (2005: 118).

4.6 Summary

> 'Those poised between two worlds, two ways of thinking and acting, find heritage of crucial import.'
>
> (Lowenthal 1998: 9)

'No one can grasp the true magnitude of the scientific, artistic and cultural heritage held by European universities' (Lourenço 2005: 23). At the international level, the European university museum organisation *Universeum* provided perhaps the earliest formal recognition of the term 'academic heritage' with the (2000) publication: the *Halle Declaration*. As a relatively recent terminological introduction to the literature, 'academic' or 'university' heritage

131 The Declaration of Halle is available for download at http://www.universeum.de/, accessed 17 June 2006.

132 The next scheduled meeting of the Academic Heritage Network: Universeum will take place 6-8 July 2007, at The Museum of Science of the University of Lisbon, Portugal. Previous meetings took place in Tartu, Estonia (2005) and Strasbourg, France (2006).

133 For more information on the Academic Heritage Network: Universeum see the website, http://www.universeum.de/, accessed 24 February 2007.

prompted a number of theoretical papers (Boylan 1999, 2002, Sanz & Bergan 2002, Bulotaite 2003, COE 2004, Lourenço 2005, Kozak 2006). The recent, substantial growth in the literature indicates an increasing awareness and growing professional interest in heritage as it relates to institutes of higher education.

5. Universities, heritage and the present: identity and purpose

'Heritage [...] attests our identity and affirms our worth.'
(Lowenthal 1998: 122)

Since Warhurst (1986) proclaimed university museums were caught in a state of 'crisis', the past two decades have seen an increased interest in the resources, activities and responsibilities associated with Britain's university museums and collections.[134] The completion of collections surveys, the formation of professional organisations and the rearrangement and creation of posts within the sector indicate that the current state of resources and knowledge is much stronger than it once was, but are further developments necessary for successful, continued existence? This research centres on the concept of (British) university heritage, presenting information obtained through the preliminary survey (pilot study) and the series of interviews and corresponding study visits.[135] Over the next three chapters (Chapter 5 Universities, heritage and the present: identity and purpose, Chapter 6 Universities, heritage and the present: recognition, and Chapter 7 Universities, heritage and the present: resources), Warhurst's 'triple crisis' of identity and purpose, recognition and resources, will serve as a guideline for the examination of the research programme.

5.1 The ongoing 'crisis'

'Who are we, what are we and for whom do we work?'
(de Clercq 2003b: 152)

British university museums and collections have seen a range of activity since Warhurst's initial diagnosis of 'crisis'; experiencing progress and impasse, growth and decline, as well as shifts in their administrative and institutional organisation. In a study focused on the teaching and research collections of European universities, Lourenço contends:

> three developments have become increasingly apparent during the past two decades: a) many university collections do not seem to be used much, if at all, for teaching and research, b) more universities

134 For publications which refer to Warhurst's ' triple crisis', see P. Stanbury (2000), N. Merriman (2002), M. Lourenço (2005).

135 Further information about the case studies (Liverpool, St Andrews) can be found in Chapter 9.

> seem to be disposing of collections and closing museums, while at the same time c) many universities are developing alternative organizational and management models to merge collections into newly created museums (2005: 123).

The decreased use of collections and closure of university museums indicates little improvement since the 'crisis', yet the emergence of new museums indicates the simultaneous presence of a healthier, progressive movement in the sector. These seemingly divergent trends following the 'crisis' prompt further investigation; as Lourenço explains, the crisis 'is often presented in a simplified way, in a cause and effect relation with the decline of use for teaching and research or other reasons' (2005: 123). Consideration must also given to the current state of higher education as university museums both contribute to and rely on the university as their parent institution.

It is important to understand how the heritage found within the university museums and collections of Britain compares to Lourenço's European reflections. From the information gathered during the present research programme (focused on British university heritage), the most apparent tendencies present are: a) a general awareness of institutional heritage and its potential, yet, b) an overall lack of a clear 'university heritage' definition and/or its consistent recognition. It is interesting that these two tendencies appear conflicting. Similar to Lourenço's observation, this study confirmed: c) the marked increase in new museum developments, projects and interest related to universities and their heritage. As this indicates a shift of attitude and action, is the 'crisis' over or is the sector simply experiencing a delayed regenerative period originally brought on during the initial 'crisis' of the 1980s?

Warhurst wrote that the crisis in university museums is a 'triple crisis – a crisis of identity and purpose; a crisis of recognition; compounded by a crisis of resources' (Warhurst 1986: 137). The crisis is often presented in a simplified way and Warhurst himself admitted that 'The problem is not entirely one of resources. It is also one of attitudes and information' (Warhurst 1986: 140).

5.2 The crisis of identity

> 'The past is integral to our sense of identity; 'the sureness of "I was" is a necessary component of the sureness of "I am". Ability to recall and identify with our own past gives existence meaning, purpose, and value.'
> (Lowenthal 1985: 41)

University museums have endured a *discriminis identitas* since their collective formation. Both the identity and purpose - indeed, what defines a museum - have frequently been called into question (e.g. Harden 1947, Guthe 1966, Rolfe 1969, Warhurst 1986, Willett 1986, de Clercq 2003a) because without clear internal recognition of identity, external recognition of purpose proves problematical. University museums' identity and purpose are often portrayed in a reciprocal relationship, though little consideration has been given to how they influence each other or how they are perhaps best understood in relation to another ambiguous issue, heritage.

Warhurst explained that 'the main difficulty in discussing the 'crisis' in university museums' is to identify exactly what a university museum is' (1986: 137). University museums' foundations generally rest on the object-based or collecting demands of their parent institution's principal concern: teaching and research. A crisis of identity within the university museum indicates both a lack of internal consciousness - or self-affiliation - and external recognition. Self-affiliation provides individuals (or in this case institutions like university museums) with the capacity to realise and acknowledge their formative associations as a part of their character and subsequent *modus operandi*. Parent institutions (universities) are the formative associations from which university museums' and collections' identities stem. That is to say, university museums attain identity as an association of the university - its founding institution. Without this identity firmly in place, further considerations are met with difficulty. Chapter 3 of this thesis presented concepts and definitions related to university museums and collections, however the current chapter presents reflections on universities and heritage. Using a similar approach to before, I will address how the heritage

found within university museums and collections has been affected by the triple 'crisis'.

5.2.1 Identity and heritage

First diagnosed by Warhurst, the crisis of identity has proven to be perhaps the greatest challenge for university museums to date. I contend that perhaps a better understanding can be reached through the exercise of heritage recognition. Heritage and identity are perhaps more closely related than identity and purpose, as Lowenthal explains: 'heritage [...] attests our identity' (1998: 122). That is not to say that the purpose of the university museum does not and should not relate to its identity, but in order to gain a better understanding of its identity, a university museum must look inward to its heritage rather than outward at its service provision. The objects, collections and museums (material heritage) within a university help to form the tangible evidence of the institution's identity.

Returning to the 'crisis of identity', in the course of research, issues surrounding universities and identity (including heritage) regularly appeared in both discussion and literature. In the case of Europe, the Musée des Arts et Métiers (the museum which houses the collections of the Conservatoire des Arts et Métiers, Paris) provides a contemporary example of the university museum 'crisis of identity'. Lourenço describes how the Musée des Arts et Métiers relied on its parent institution as the source of its identity:

> In the 1920s, at the time when the Conservatoire was gradually affirming its vocation as a higher education establishment, the Museum suspended its evolution, and became frozen in time [...]" (Ferriot & Jacomy 2000: 33). As a result, the Museum underwent a severe identity crisis and only refound its identity and role during the renovation of the 1990s – an identity that is respectful of its original mission in 1794... (2005: 75)

This particular example poses the question: does the identity of a university museum depend on the services it provides to the university or does the university museum's identity exist as a result of its university-related foundation?

Are identity and purpose of a university museum determined accordingly? I would argue that university museums possess an intrinsic identity derived from their early collections, which reflect both the heritage of the museum or collection as well as their parent institution. This will be explored in more detail in section 5.4.

5.3 The crisis of purpose

'Does a university museum have a distinctive role?'
(Guthe 1966: 103)

Nick Merriman has suggested that university museums 'lack a clear purpose and role within the university' (Merriman 2002: 75). Without a clear, internal function within the university, what purpose can a university museum serve in terms of the greater museum sector?

5.4 The 'crisis' reexamined

Some caution is necessary when using the term 'crisis' as the situation is confusing, partly because conditions within universities - and therefore university museums and collections – change with rapid pace and perhaps partly because of some seemingly contradictory facts surrounding the 'crisis' (Lourenço 2005). In the specific case of natural history collections, as Lourenço explains:

> On the one hand, there is a worldwide 'crisis' in the use and funding of specimen-based research, the reasons and consequences of which have been extensively addressed in the literature. Many university collections are neglected, dormant, face severe conservation problems and some are being transferred and reorganised, 'selected' in function of the third mission [public display], dispersed or simply thrown away. On the other hand, many university museums and collections seem to be unaffected by the 'crisis' (or perhaps have overcome it) and are active in research and teaching. The key to their success seems to have been innovative adaptation to current research policies and funding, opening up new research fronts […] (Lourenço 2005: 131).

5.4.1 General awareness of heritage and potential

> 'We try to bring attention to heritage items to both the academic audience and the general public …'
>
> (M. Milner, in interview, 07 July 2006)

As the preceding quote indicates, the current state of British universities and their heritage in relation to the crisis is not discouraging. The recognition of the significance these objects and collections bring to their parent institutions is being explored with new insight and interest. Through the course of this research it became evident that the heritage of British universities – although troubled by terminological inconsistencies and conceptual depth – has entered a period of clarification and development.

Perhaps the most encouraging point uncovered during the research programme was the overall sense that British university museums are currently in a state of self reflection; actively seeking out new enterprises in which to exploit the potential not only of their collections, but of the greater heritage of their university. Two prime examples of this, (Liverpool and St Andrews) serve as case studies and are presented in Chapter 9 of this thesis.

The following trends associated with the general awareness of heritage and its potential made consistent appearances in contemporary university museum literature as well as the research survey (pilot study) and during interviews and study visits:
i. the presence of multiple collections;
ii. the everyday use of heritage items and;
iii. the concept of institutional heritage in object layering.

i. Multiple Collection types: institutional heritage

As previously discussed in Chapter 1, the university museum's earliest incarnation in Britain came in the form of the purpose-built Ashmolean Museum at Oxford (1683). Whilst the majority of the earliest university collections were directly related to the university's teaching and research, a reasonable assertion can be made that some universities' oldest collections were not related to the institutional teaching and research or even considered 'collections', but were the

result of the *ad hoc* accumulation of commissioned art, objects and furniture to ornament various academic buildings and enhance ceremony. These early collections or 'Type A' collections (see Table 5.1, p. 111) originated from treasure archives containing commemorative objects used for university ceremony and decoration. As Gieysztor writes:

> by 1500 [...] universities [...] possessed proper academic buildings - lecture rooms, assembly rooms, a chapel, one or more libraries, lodgings for students and teachers – and many articles of value [...] Besides the libraries, located mainly in the colleges, the most treasured possessions of the academic institutions were archives kept in chests closed with a triple lock [...] together with seals, maces, verges, and money. Nations and colleges had chalices, church ornaments, missals, utensils, banners, statutes, charters, and registers (Gieysztor 1992: 138-9).

Heritage proves synonymous with identity. The recognition of institutional heritage or identity is not an entirely new concept. From the university's medieval foundation, its external image was expressed through its built and material heritage. The architecture, collections and libraries not only served academic purpose, but distinguished certain universities for their prestigious holdings and notable built environment. This recognition of institutional identity illustrates the university's acknowledgement of its intrinsic value. These objects and collections would become engrained in the everyday fabric of the university, as much a part of its identity as the scholars and scholarship they contributed to.

A search of such collections within British university museum and collection surveys (Arnold-Forster 1989, 1993, 1999, Arnold-Foster & J. Weeks 1999, 2000, 2001, Northern Ireland Museums Council 2002, Drysdale 1990) does not yield clear returns, as the objects and collections exist somewhere within the university but are not always accounted for by their formal collecting body. As Arnold-Forster and Weeks encountered in the research of the university museums and collections of the South West of England,

> Most, if not all, HEIs have developed some form of fine art collection for commemorative or public display purposes. These are not always permanent holdings (they may consist of loans, for example) and may come under an administrative arm (as at

> Bournemouth University) or an Arts Programme (as at the University of Bath)' (1999: 13).

Terminological inconsistencies, coupled with an overall lack of knowledge regarding the material heritage and history associated with these early collections, make the series of UK regional surveys an inconsistent and unreliable investigative tool for this research exercise. As previously stated, these collections and objects are perhaps under separate administration from the university's recognised collections or simply fall outside formal collections. In the introduction to *Held in Trust: museums and collections of universities in northern England*, Arnold-Forster readily admits 'items acquired by universities purely for decoration or furnishing are excluded, although many of these objects have considerable artistic or historic value' despite an earlier explanation that the scope of the survey was 'intended to be 'inclusive' rather than 'exclusive', dealing with all kinds of university collections regardless of scale and type of material'(1993: 1).

'Type A' collections

> 'Some university collections may have no teaching function, being accumulations of portraits or furniture. Such 'accumulations' may, of course, be of equal value to a set of objects which has been collected deliberately.'
>
> (Handley 1998, (citing Drysdale 1990): 9)

Central university administration or collection units often act as the stewards and principal custodians of 'Type A' collections because: 1) the objects they comprise entered the university's possession long before the formation of an institutional museum and before it had any clear collecting policy or accessioning system, or 2) because a majority of the objects are not used in departmental teaching and research.[136]

136 See Hamilton (2005). An example of such a centralised administration is the University of Birmingham, as the University Collections (which include collections of ceremonial silver, commemorative portraiture and historic scientific instruments) are run through the office of the Registrar and Secretary, whilst the Barber Institute (run by Barber Trustees with major financial and staffing input from the University) and the Lapworth Museum (run and financed through the School of Geography, Earth and Environmental Sciences) are regarded as physically and administratively separate museums and collections to this centrally administered unit.

A selection of replies regarding the rationalisation of such collections at the University of Cambridge follows:

> 'Unaccessioned heritage of the University – including the University Chest, for example, or portraits and busts in the Senate House or Old Schools - would also be regarded as parts of its heritage [... and ...] are not [...] registered as collections.'
>
> (M. Greeves, *in litt*, 08 March 2006)

> 'They fall under the umbrella of Central University Collections and they come under the care of the university administrative service. [...] It is mostly made up of paintings, furniture, bits that decorate the central university [...] I am not sure how they came into central university collections [...] The people that care for these collections are the same people that look after the fabric of the buildings, the walls, etc. In the same way that they are responsible for that, they are responsible for the art and furniture. They care for the everyday fabric of the university.'
>
> (L. Hide, in interview, 07 September 2006)

The University of Manchester cites a similar example:

> 'There are a few odds and ends of official regalia. They have happened to end up in different places, some within the museum. Not because it falls within the collecting policy but because at the time it happened to be a place where they could be preserved.'
>
> (S. Alberti, in interview, 15 March 2006)

Over the course of this research programme it became evident that distinction must be made between 'Type A' collections and what I will refer to as 'Type B' collections (see Table 5.1, p. 111). As 'Type A' collections formed as the result of an historic, *ad hoc* collecting tradition within an institution, often through incidental and individual accumulation, their presence within the university attests to strength of continuity and reverence for the preservation of material culture within the university. 'Type B' collections comprise objects and materials which the university gained through bequest, gift or donation, often as a preexisting collection and often named for the individual responsible for their endowment. At present the university museum literature makes little mention of distinguishing such collections, though more focused exploration exposes vague references to 'foundation gift' (MacGregor 2001: 48), 'gift' (Minsky 1976: 43) and 'Founder's' (D. Scrunton, *in litt*, 23 March 2006) collections.

Whilst this typological distinction between 'Type A' and 'Type B' provides a guideline for referencing some of the earliest (and often most confusing) collections, some degree of overlap does occur, as is often the case with university museums and collections. Table 5.1 outlines the basic distinction between "Type 'A' 'B', and 'C" collections, with descriptive examples of "Type 'B' and 'C" collections following.

	Formation/Nature	When	Example
Type A	-*ad hoc* basis, individual objects - reflects institutional heritage	often very early, often alongside formation and foundation of university	University of Cambridge –Central University Collections (e.g University Chest, portraits and busts)
Type B	Principal founding gift, part of a greater museum plan or result of gift, bequest, etc. later adopted into larger or successive collection/museum reflects individuals'/ institutional/disciplinary heritage	early, contributes to or alongside the foundation of university museum	University of Glasgow - Hunterian Collection (e.g. William Hunter's medical instruments) University of Oxford -Tradescant Collection in Ashmolean Museum (e.g. Powhatan's Mantle, dodo)
Type C	commemorative gift/bequest, -reflects individuals'/typological heritage	an increasingly modern occurrence	Uni. of Birmingham -The Danford Collection (e.g. 20th C. West African paintings/textiles)

Table 5.1 – Table summarising the proposed typological distinction between Collections Types within universities and/or university museums.

'Type B' collections

The Hunterian Museum at the University of Glasgow acknowledges that collections existed well before the gift of its major early donor, William Hunter, though this material (some unrelated to teaching) falls outside the modern Museum's remit.

> 'At the University of Glasgow, our collections, at least the Hunterian's collections, are named after a major early donor, William Hunter [...] but there were collections that were already there. The collections had accumulated over many years by academics and so on. All of those collections were extended through the university teaching, *mostly teaching* [...] We have got some of the furniture, which is related to when [...] the collections and library, all the books and all of the physical collections were centrally located [within the Hunterian Museum] [...] Only relatively recently have they been separated.'
>
> (E. Smith, in interview, 26 January 2006)

The Sedgwick Museum of Earth Sciences at the University of Cambridge

The Sedgwick Museum of Earth Sciences at the University of Cambridge formed out of the 35-year collecting practice of John Woodward, a professor of medicine at the University. Woodward was an avid collector of rocks, minerals, fossils and archaeological specimens, of which he catalogued nearly 10,000 specimens including shells, plants and archaeological artefacts from all over the world. Five walnut cases, commissioned by Woodward, housed and displayed the collections. On his death Woodward bequeathed a portion of his collection to the University of Cambridge and stipulated that his collection should always be available 'to all such curious and intelligent persons as shall desire a view of *[it]* for their information and instruction'.[137] The remaining funds from Woodward's estate helped establish a 'Woodwardian' lectureship in geology, a tradition which continues to this day.

Some ninety years after the Woodwardian collection and lectureship was established, Professor Adam Sedgwick became Woodwardian Professor of Geology in 1818. During his tenure Sedgwick carried out field research across Britain, greatly enlarging the geological collections, and began the first campaign of serious acquisition of specimens to enhance the pre-existing 'Woodwardian' collection. In 1840 the University purchased the remaining Woodwardian cabinets and allocated the Cockerill Building for use as a museum. Two factors contributed to the establishment of a new museum on Downing Street: the collections outgrowing the Cockerill Building and Sedgwick's death in 1873. It was decided that a suitable memorial to Sedgwick would be a new Museum, which opened in 1904.

The Sedgwick Museum of Earth Sciences still recognises the importance of its early collecting heritage. The present Museum display includes a recreation of

137 See The Sedgwick Museum of Earth Sciences website at http://www.sedgwickmuseum.org/index.html, accessed 16 April 2007.

Woodward's 18th-century study which houses the geological collections of Woodward, 'the founding collection of the Sedgwick Museum' and referred to as 'Woodward's Legacy'. These 'Woodwardian' collections are thought to be the oldest intact geological collections in Britain, perhaps the world. Aside from the founding collections of Woodward, the Sedgwick Museum holds a vast amount of material relating to the work of Darwin and is referred to as simply, the 'Darwin Collections'. Recently redisplayed as the result of a 1999 grant from the Designation Challenge Fund, the 'Darwin Collections' include rock specimens collected during the HMS Beagle voyage, field notebooks and even original museum labels in Darwin's own hand.[138]

The Sedgwick Museum of Earth Sciences is a prime example of an early collecting tradition linked to a university teaching function, where the 'founding' collector's bequest, later enhanced by an active collecting policy, resulted in the formation of a comprehensive and accessible departmental teaching collection. The presence of numerous separately designated collections (e.g. Woodward's Legacy, the Darwin Collection) attests to the Museum's recognition of their collecting legacy and the role it has played in their foundation.

The Tradescant Collection and the Ashmolean Museum

> 'The Ashmolean is a very special case. It's the first museum in this country [...], as far as I know it is the earliest public museum in Europe, which probably makes it [...] the first museum in the world. In a way, this is the very beginning of museums. [...] In that sense it is a part of the heritage of the university, the heritage of the country, the heritage of the world, the heritage of museums.'
>
> (C. Brown, in interview, 08 February 2006)

As previously mentioned, the modern university museum's earliest incarnation came in the form of the purpose-built Ashmolean at Oxford (1683) and though the Ashmolean Museum may be regarded as the earliest recognisable form of the modern (and specifically university) museum, its origins date much further back. Arthur MacGregor makes clear that 'any quest for the origins of the Ashmolean

138 For more information regarding the Sedgwick Museum of Earth Sciences redisplay see Heal (2006).

collections involves inquiry that extends more than half a century beyond the day when the doors of Ashmole's new foundation were first opened to the Oxford public' (2001:6).

To trace the origins of the earliest collections of the Ashmolean Museum, inquiry inevitably leads to the Tradescant family, particularly John Tradescant the elder. This is not the place to describe the history of the Tradescant family collecting tradition which is well documented (e.g. MacGregor 1983, 1988, 2001, Bennett, Johnston & Simcock 2000). Suffice it to say, the collection, or Tradescant's 'Ark'[139] – which included amongst other things such rarities as Henry VIII's hawking glove, Powhatan's Mantle, 'morrice bells'[140] and several species of rare birds including the dodo – was bequeathed to Elias Ashmole who in turn donated the collection in its entirety to the University of Oxford. Along with Tradescant's 'Ark' of rarities, came Tradescant family portraits 'to be hung about the gallery walls as a permanent testimony to their achievement' (MacGregor 2001: 18), demonstrating the significance of designating the collectors alongside the collection. In addition to the objects from Tradescant's 'Ark', Ashmole presented the University of Oxford with his own impressive collection and library, which included coins, books and manuscripts. Due to 'the role played by Ashmole, the rarities were [...] given a new lease of life as the focus of scientific endeavor in Oxford for generations to follow' (MacGregor 2001: 18), through the channel of the Ashmolean Museum.

Whilst the Tradescant 'Ark' comprises a body of material collected as a result of an individual family's interests and efforts, the collecting legacy and resulting treasure of rarities became the core collection around which an entirely new institutional approach was founded – namely the university museum. Though the contemporary purposes of the Tradescant 'Ark' within the Ashmolean Museum display differ from 17th-century intent, for over three hundred years the

139 The 'Ark' by which Tradescant's collection popularly came to be known, refers to its encyclopaedic character.

140 'Morrice bells' were made by cannibal tribes in the West Indies by inserting pebbles into the dried-out shells of certain fruits.

Tradescant collection has served as the physical reminder of the early Ashmolean Museum, *ergo* the University of Oxford, which has historically sustained it.

> They are a part of the heritage of the university because they are the embodiment of the history of the museum
> (S. Alberti, in interview, 15 March 2006)

The Tradescant collections may not be an example of 'Type A' collections at the University of Oxford in that they were neither commissioned nor collected for the explicit purpose and use of the University to begin, but as a 'Type B' collection within the Ashmolean Museum they form an early part of one of the University of Oxford's most enterprising and novel contributions to the world of museums.

The installation of the Tradescant 'Ark' in the newly conceived and constructed university museum of Oxford proved such an innovative development that

> Contemporaries seeking to identify the building's purpose evidently wondered if it was principally a laboratory or, alternatively, if it served as the home for a collection, whether understood mockingly as a jumble of knick-knacks or, more approvingly, as an assembly of rarities and curiosities. Such uncertainty was [...] an authentic expression of the enterprise's novelty and its genuinely multi-functional character (Bennett, Johnston & Simcock 2001: 17).

The collections housed in the original Ashmolean Museum grew around the core collections of the Tradescant 'Ark', and came to include specimens, devices and aids in the teaching of 'experimental natural philosophy'[141] (Bennett, Johnston & Simcock 2001: 18).

141 As an example, a lecture on hydrostatics included a demonstration illustrated through the use of 'pumps, and syringes, pneumatics by air-pumps, fountains and Madgeburg hemispheres, optics by the magic lantern, microscopes and telescopes, and so on' (Bennett, Johnston & Simcock 2001: 18). It can therefore be surmised that these objects would be housed within the laboratory and/or display space of the Ashmolean Museum building.

The 'Foundation Gift' and the Pitt Rivers Museum[142]

From the time of its formation, a majority of the materials featured in the Tradescant 'Ark' were "artificial rarities' [...] gathered from societies throughout the known world' which continued to play an important part in the museum display, but showed no real expansion in the early years of the Ashmolean (MacGregor 2001: 48). During the 19th century, however, an ever-increasing volume of exploration material arrived from Africa, the North American arctic, the South Seas and India (MacGregor 2001). This increase in ethnological material, combined with the departure of the natural history specimens to the University Museum,[143] left the Ashmolean with what MacGregor presumes to have been 'a distinctly exotic appearance' (2001: 48).

Perhaps the absence of ethnology in the academic curriculum of the University, coupled with the 1884 transfer of Colonel Pitt Rivers' collection of some 15,000 ethnological specimens, provided the catalyst in bringing about the most major change and disruption to the original collection of the Ashmolean since the 1845 move from Broad Street to the Ashmolean Museum's present location on the corner of Beaumont Street. As MacGregor explains,

> amongst the provisos attached to [Pitt Rivers] gift were that an independently constituted museum should be built as an annexe to the University Museum to house the objects (the two institutions providing complementary expositions on the man-made and the natural world), and that a lecturer should be appointed to articulate the materials of the new museum for the benefit of the University (2001: 48).

The provisos of Pitt Rivers' gift were realised with the construction of the present-day museum attached to the existing University Museum, and the appointment of the museum's first lecturer and, following in 1891, its first officially named

142 See Chapman (1991) for a comprehensive history of Augustus Pitt Rivers and the Pitt Rivers Museum as a 'typological' museum.

143 The University Museum (now known as the Oxford University Natural History Museum) officially opened in 1860, though form 1830 the geological and mineralogical collections were progressively removed from the Ashmolean, as the building no longer fulfilled the requirements of the rapidly expanding disciplines of the natural sciences.

curator. In an interesting turn of events, 'the General's foundation gift was substantially augmented in 1886 when, as part of a series of moves to rationalize it holdings, the University transferred to the Pitt Rivers Museum all the ethnological material hitherto held in the Ashmolean (Macgregor 2001: 49).

So it came to be that the earliest collections of the University's first museum found their way into one of the institution's youngest, attesting to a collecting legacy which encapsulates the heritage of these collections, early collecting practices in university museum and the Pitt Rivers Museum as a burgeoning institution. By way of post-script, it seems that after the compilation of a catalogue of the Pitt Rivers' material holdings, a decision was taken

> that any objects that could be traced back to the Ashmolean's own founding collection should be retained for their historical associations. So it is that a small number of ethnological items remains in the Tradescant Gallery at the Ashmolean as testaments to the importance of such material in the Museum's historical development (MacGregor 2001: 49).

It is worth noting that the current (at the time of writing[144]) redevelopment of the Ashmolean Museum sees materials from the Tradescant 'Ark' finding display space at their original home on Broad Street, now housing the Museum of the History of Science. A selection of replies regarding the Tradescant redisplay reads as follows:

> 'The Ashmolean is embarking on a huge [...] redevelopment project and they are doing their decanting now and getting things out of their displays and putting them into storage and the idea came up, I don't know from what quarter, "Why not redisplay the Tradescant collection in the original Ashmolean room of the original building? Why not take it back over to Broad Street and put it back in the room, or somewhere in the building where it was originally housed?"'
>
> (S. Johnston, in interview, 09 February 2006)

144 The £49 million Ashmolean redevelopment project (principally sponsored by £15 million from the Heritage Lottery Fund) will address problems of access, layout confusion, the division of collections between the two sites of the Museum and separate Cast Gallery, poor facilities for educational activities and no environmental control within the building. The overall redesign of the Museum will comprise 100% more display space, the integration of the Cast Gallery, the installation of environmental control, improved access throughout and the addition of purpose-built conservation studios.

> '[The return of the Tradescant Collection to the original Ashmolean Museum] exercises the history and the continuity of this building and it just needed doing. Although it is not a huge exhibition as such, it is going into our permanent display, so we have had to remove parts of our own display to accommodate it. But it has been an interesting exercise to do it. Because - partly because - not everything is coming over. There is too much and some of it, they think is too fragile to be transported and redisplayed so we don't have everything, so it means that it is going to be a very different view from what it was in the Tradescant Room of the Ashmolean.'
>
> (S. Johnston, in interview, 09 February 2006)

> '[Within the proposed redevelopment of the Ashmolean Museum] there is a gallery devoted to recreation of the Tradescant Collection, there is a gallery essentially of the history of the creation of the Ashmolean and its place within the university, because in some way that doesn't, hasn't been, it seems to me, explored properly.'
>
> (C. Brown, in interview, 08 February 2006)

'Type C' collections

The Danford Collection at the University of Birmingham

The Danford Collection of West African Art at the University of Birmingham is an example of a 'Type C' collection which forms a part of the university's greater collecting tradition, yet warrants separate designation as it was the result of a single, major bequest. Accumulated by former British Council officer John Danford, and loaned to the University of Birmingham through the mid 1960s, the Danford Collection is a 'unique collection of 19th- and 20th-century objects, textiles and paintings produced in West Africa' (Hamilton 2005: 3). Since its purchase from the Danford estate in 1975 the bulk of the collection has been on display and it has been redisplayed twice since 1992. In 1994 the collection was exhibited within (what came to be the temporary premises of) the Centre for West African Studies and subsequently moved into the Arts Building when the department moved in 2002. The collection is highly regarded for its aesthetic and didactic quality and has been regularly augmented by gifts, bequests and loans from various donors in a similar spirit to the original core collection loaned by Danford and consequently purchased by the University and named in his honour. Though the Danford collection does not reflect the history of the formation of the University of Birmingham in the manner that a 'Type A' collection does, it reflects

the founding of an internationally significant collection at the University of Birmingham.

Bill Douglas Centre for the History of Cinema and Popular Culture at the University of Exeter

Founded in commemoration of innovative British film maker Bill Douglas,[145] the Centre's core collection was formed by Bill Douglas and Peter Jewell, a lifelong friend. The collection comprises some 50,000 items and on Douglas's death in 1991 Jewell donated the collection to the Exeter University Foundation. Both a public museum and an academic research centre, the Bill Douglas Centre for the History of Cinema and Popular Culture at the University of Exeter opened to the public in 1997 and houses 'one of Britain's largest public collections of books, prints, artefacts and ephemera related to the history and prehistory of cinema'.[146] The Centre follows the development of 'optical recreation and popular entertainment' from the late 18th century to the present day and is Britain's largest library on cinema, a research collection of international stature and significance.

Since the original Douglas and Jewell bequest, other collections have been given to the Centre. In particular, one key archival gift came from the estate of the former head of the London International Film School, Bob Dunbar. This collection included the London International Film School's registers for 1957–1975, showing the course enrolment of Bill Douglas himself.

Whilst the Centre's extensive collections charting the development of history of cinema and popular culture may serve as an internationally renowned research

145 Bill Douglas was born in 1934 in Newcraighall, Scotland and a graduate of the London International Film School. His work included several short films and the award-winning The Trilogy, comprising My Childhood (1972), My Ain Folk (1973) and My Way Home (1978).

146 See the Bill Douglas Centre for the History of Cinema and Popular Culture website at http://www.centres.ex.ac.uk/bill.douglas/what.html, accessed 16 April 2007.

collection, the collection's characteristics do not articulate the history or foundation of the University of Exeter, but the foundation of the Bill Douglas Centre for the History of Cinema and Popular Culture.

The previous examples of 'Type 'B' and 'C' collections within university museums serve to illustrate the difference between those relating to the collections within a university and/or its museum and those collections pertaining to the foundation of the university and found either within a university museum or its central collections.

ii. Heritage in use

Perhaps the best examples of heritage recognition within British universities are the many traditions, customs and ceremonies which make use of materials kept by universities and their museums as 'active relics'. I argue that without these traditions, a majority of university earliest 'Type A' collections would sit perilously on the administrative fringe, in danger of disuse, neglect and even disposal. It is through the acknowledgement of their lasting legacy and their symbolic central role within the university that their occasional employment serves as a reminder of what makes any individual institution unique. As Arnold-Forster contends: university collections are 'a source of prestige and status of which the universities are justifiably proud' (Arnold-Forster 1993: 15).

Replies from the Fitzwilliam Museum at Cambridge and the Hunterian Museum at the University of Glasgow regarding the heritage use follow:

> 'There are no explicit displays of the regalia of the University but the Vice-Chancellor's cup and mace are on display in the Fitzwilliam, when not in use.'
>
> (M. Greeves, *in litt*, 08 March 2006)

> 'The Hunterian [Museum] looks after the [University of Glasgow] mace. The university silver is looked after elsewhere in the university, it is not a part of the Hunterian responsibility. [...] The people who know about [the silver] are within the Hunterian, but they are not actually physically looked after in the Hunterian [...] But in reality, the ceremonial items, apart from the furniture which is literally used in some of the main

> university administrative buildings is not really used at all [within the displays of the Hunterian].'
>
> (E. Smith, in interview, 26 January 2006)

iii. Object layering: institutional heritage

> 'There are many ways of seeing the collections [...] any object has multiple meanings [...]'
>
> (N. Curtis, in interview 27 February 2006)

Objects have the same capacity to gather significance just as they disseminate it and those within a university museum or collection have the capability to tell a variety of stories from a range of perspectives, as they have contributed to the 'construction and transmission of knowledge' (Lourenço 2005: 42). The university is one of the earliest and most important collecting institutions, yet most university museums' display narratives give little indication of the university collections' present or past relationship to their parent institution. Whilst university museums address the history and progression of a given subject or discipline the important and active role the university played in this development tends to be grossly understated if it is present at all. University museums and collections have the potential to illustrate their own parent institution's role in the research responsible for some of the greatest breakthroughs and discoveries of the modern world using the *real* objects from the *real* laboratories and *real* researchers.

Providing a heritage-minded narrative within a university museum can be achieved through what Samuel Alberti refers to as 'object biography.' As a scientific and museum historian, Alberti approaches the history of museums through the objects and their collections and suggests 'material culture has a metaphorical "life" or "career"' (Alberti 2005: 560). By tracing the 'careers' of museum things from acquisition to arrangement to viewing, through the different contexts and the many changes of value incurred by these shifts, object biography provides:

> an appealing narrative hook...as things collected in the field can be firmly connected to institutions and practices...via the identity and meaning they accredited during their trajectory.

> By studying what curators then did with objects in their collections, this approach contributes to constructivist histories…by embedding the study…in material culture. Exploring the status and personnel involved in this museum work provides insights into the role of museums in scientific and civic culture…finally…a museum object can be a prism through which to view various publics' experience (Alberti 2005: 560-1).

University museum displays employing an 'object biography' approach can reveal object-university relationships as well as layers of more focused institutional value and significance. These layers help form a more complete narrative, one which reflects the objects' relationship to the university and the museum, as well as the objects' shifting role from initial acquisition to current display.

	Type	Process of collecting	Examples
First generation	**Research collections**	Purposefully for research or as a result of research.	Herbaria, palaeontology and zoology collections, bioacoustics collections, collections of microbiology, pathology and embryology, anthropology collections, archaeology collections, etc.
	Teaching collections	Purposefully for teaching.	Collections of surface models in mathematics, models in engineering and architecture, sculpture casts in art, etc.
Second generation	**Historical research and teaching collections**	Historical accumulation.	Historical instruments in physics, astronomy, medicine or other disciplines; historical collections of mathematical models, etc.
	Collections of university history		Portraits and sculptures related to the university, biographical collections, memorabilia.

Table 5.2 – Summary of Lourenço's (2005: 40) proposed typology.

An examination of Lourenço's proposed typology for university collections (Table 5.2, previously discussed in Chapter 3) provides a platform for a basic application for Alberti's 'object biographies' within university collections. As Lourenço designates, collections resulting from the purposeful and selective collecting associated with teaching and research are 'first generation university collections' and those resulting from historical accumulation 'second generation university collections' (Lourenço 2005: 40). I propose that individual objects - indeed whole collections - can develop primary, secondary and tertiary layers of significance based on their metaphorical 'life' or 'career' (Figure 5.1, p. 124).

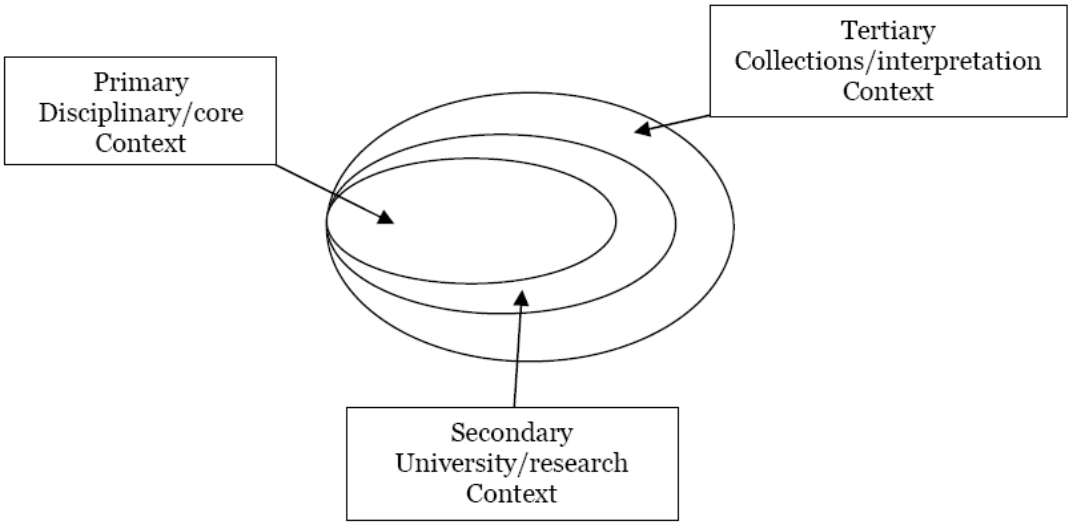

Figure 5.1 – Diagram showing 'layering approach', distinguishing layers of Primary, Secondary and Tertiary Significance of a single object or collection.[147]

I propose that objects are capable of transferring between 'first generation' and 'second generation' collections simply as a result of what de Clercq refers to as collections which cease 'to serve their primary functions [...] due to changes in research activities or teaching programmes' (2003a: 31). The 'primary' function of these objects or collections then can be understood as an aid in teaching and research with its core context being directly related to its discipline within the university. Whilst some universities maintain their 'first generation' material for the continued, direct use in teaching and research, another university's shift away from such object-based instruction may result in the collection falling into disuse. Therefore such objects become the material evidence of past research or teaching once that research or primary function is complete. The objects or collections then become a 'secondary' or 'second generation' resource as they are not directly connected to, but historically associated with, the university's or department's primary teaching objective. They can be used to check the research, or be used again for ongoing research or for the history of science. Employing Alberti's 'object biography' approach facilitates the tracking of an object's shift between

147 Similarly, the concept of 'Shearing layers', first coined by architect Frank Duffy, later elaborated by Stewart Brand in How Buildings Learn: What Happens After They're Built (1994) refers to buildings as a set of components that evolve in different timescales.

'first generation' and 'second generation' collections, as it provides a clear narrative from historical acquisition up to its current use.

The layering approach can be taken at either the individual object or at the collection level. The object's (or collection's) life within a university collection or museum begins at acquisition. This may take the form of an academic acquiring several items in the field and bringing them into the department for further study, or the institutional purchase of a single item for the sole purpose of display. At the point of acquisition, these objects and collections are regarded as serving an initial or primary function as either a teaching aid to study from or an aesthetic item for display. As time progresses, various associations are made with these objects, whether their 'primary' study has resulted in the production of 'secondary' related research or their presence has become a part of the everyday fabric of the institution they are displayed in. These two layers of significance illustrate how the object or collection's acquisition and subsequent use within the university has helped shape institutional identity. Finally, this accumulation of significance reaches the point where interpretation through display in a departmental collection or university museum imbues the object with a 'tertiary' layer of interpretive significance, where the university has imparted its identity.

A selection of replies related to the 'layering approach' includes:

> 'I think one of the things that are unique about university collections is the connection with research with the ages and how people came and used them and they are sort of vestiges, or fingerprints of some of the people who came up with unique ideas. These objects were in turned used to teach others these ideas and new research. There is a kind of cyclical nature of teaching and research in the university. We are trying to suggest that these collections lie at the heart of that. Objects themselves are of historical importance but they are very much used today.'
>
> (D. Hopes, in interview, 20 October 2006)

> 'The Natural History galleries and the Egyptology galleries are in the very early stages of refurbishment plans [...] we have started consultation on that [...] and I hope they will reflect on the development and the provenance of the collections.'
>
> (S. Alberti, in interview, 15 March 2006)

> 'Of course, what [The Bell Pettigrew Museum of Natural History] portrays is the university as an ancient institution. We have some skins going back

> a hundred years we have specimens which were acquired back in the 19th century and even 18th century, different materials demonstrate in a visible way the age of the university.'
>
> (M. Milner, in interview, 07 July 2006)

The objects and collections of universities and their museums may have primarily served as didactic specimens, illustrating specific subjects and disciplines and yet they may still contribute to contemporary research, particularly in life sciences, archaeology and history, amongst other areas, but they also help form the greater heritage of the university to which they belong. A multi-leveled and integrated approach to object and collection interpretation (in the form of the proposed 'layering approach') allows a clearer and broader understanding of the potential of these collections both present and historically.

5.5 Universities and heritage: Beyond the triple mission

Today, university museums are expected to deliver the 'triple mission' first documented in the organisation of the 18th-century Ashmolean Museum and emulated throughout the 19th and 20th centuries by university museums around the world (Lourenço 2005). Teaching, research and public display reflect the university museum's role as the *repository for* the physical research and *disseminator of* the knowledge produced by the parent university. In the rapidly changing environment of the 21st-century university, does the triple mission still deliver a satisfactory service to the university community and general public? Increasingly, university museums are beginning to engage in services beyond the physical limits of their universities and realm of academia, in an attempt to strengthen their ties with society at large.

5.6 Summary

British university museums and collections have experienced progress and impasse, growth and decline, as well as shifts in their administrative and institutional organisation since Warhurst's initial diagnosis of 'crisis'. Both the identity and purpose - indeed, what defines a museum - have frequently been questioned because without clear internal recognition of identity, external

recognition of purpose proves problematical. University museums and collections are the products of university pursuits, formulated as a *source for* and *service to* the university. When the purpose of a university museum is no longer relevant to the current needs of its parent institution, it falls into a precarious and potentially devastating position.

6. Universities, heritage and the present: recognition

> 'We value our heritage most when it seems at risk; threats of loss spur owners to stewardship.'
>
> (Lowenthal 1998: 24)

In 1986 Warhurst noted that the problem facing university museums was a 'crisis of recognition' (1986: 37). Since the 'crisis' of the 1980s university museums have regularly been asked to justify the value and relevance of their collections and purpose to their own parent institutions as well as their greater community. Recognition has played a central role in the 'crisis', initially as a visible limitation and more recently as an evident strength, for reasons I will explore through the course of this chapter. The purpose of this chapter is to focus on the issues relating to recognition. Warhurst's crisis of recognition is understood as one of 'identification', that is, 'exactly how many university collections are there, how many staff are looking after them, and what are the financial and physical resources available to them?' (1986: 138). As this research centres on the concept of (British) university heritage, the following considerations reflect the focused approach of the study; presenting information obtained through the preliminary survey (pilot study) and the series of interviews and corresponding study visits.[148]

6.1 The ongoing 'crisis'

Since Warhurst's initial call for action, the recognition of university museums and collections has perhaps shown the most improvement amongst the factors making up his tri-partite 'crisis', with identification and data compilation, formerly a considerable weakness, becoming, more recently, a common strength. Even before Warhurst articulated the 'triple crisis', he had completed his own 1982 survey of university museums for the *Manual of Curatorship*.[149] As Warhurst explains, 'I surveyed in some depth about 35 university museums in the whole of the UK, which were in identifiable locations. But this cannot be a total survey of university holdings' (1986: 138).

148 Further information about the case studies (The University of Liverpool and The University of St Andrews) can be found in Chapter 9 of this thesis.

149 Warhurst was responsible for the university museum section in the Manual of Curatorship: see Warhurst (1984).

6.1.1 Surveys and initiatives

With perhaps the first major European initiative to survey university collections at the national level, the LOCUC (1985) published a report drawn from its findings about the 'generally deplorable situation' of Dutch academic heritage (Lourenço 2005: 99).[150] However, as Lourenço (2005:99) indicates, 'significant strategic action at national level would not occur before the merging of the Ministry of Education (responsible for higher education) and the Ministry of Culture (responsible for museums, collections and heritage) in 1995'. Post-merger the Ministry for Education, Culture and Science commissioned a second survey, published in 1996 (Adviesgroep Rijksdienst Beeldende Kunst 1996). As Lourenço (2005) explains, *Om het Academisch Erfgoed* (For the Academic Heritage) 'used a broader definition of academic heritage than the earlier one: i) encompassing not only universities but also other research institutions like the Dutch Academy of Sciences; and ii) comprising museums, collections, libraries and archives and a total of c. 35 million items' (2005: 100).[151]

Meanwhile in the UK,[152] systematic surveys of British university collections were conducted between 1989 and 2002 (Lourenço 2005), beginning with a survey of the collections of the University of London (Arnold-Foster 1989). Commissioned by the Museums and Galleries Commission, eight more surveys, completed region-by-region, followed: Northern England (Arnold-Foster 1993), Southern England (Arnold-Foster 1999), South West (Arnold-Foster & Weeks 1999), Midlands (Arnold-Foster & Weeks 2000), South East (Arnold Foster & Weeks 2001), Scotland (Drysdale 1990), Wales (Council of Museums in Wales 2002) and Northern Ireland (Northern Ireland Museums Council 2002). As Lourenço

150 LOCUC stands for Landelijk Overleg Contactfunctionarissen Universitaire Collecties (Survey Group for University Collections).

151 On an international scale, Om het Academisch Erfgoed (Adviesgroep Rijksdienst Beeldende Kunst 1966), provided one of the earliest terminological introductions with 'academic heritage' (see Chapter 4 of this thesis).

152 Both independent and governmental surveys have been conducted since the 1960s (Standing Commission on Museums and Galleries 1968, 1976; Museums and Galleries Commission 1987, Higher Education Funding Council for England 1995, Bennett et al. 1999).

(2005) explains, like their European (Dutch) counterpart, 'the UK surveys confirmed the diversity and complexity in size and type of university museums and collections' (2005: 100).[153] The UK surveys 'represented a significant breakthrough for university collections [...] mostly because the diagnosis had been done thoroughly at the national level' (Lourenço 2005:100).

Whilst the overall state of knowledge regarding the material holdings of Britain's universities has been strengthened by the series of regional surveys, the 2001 formation of Recognition, Staffing and Directories Working Groups (See Table 6.1) within the international committee of ICOM for University Museums and Collections (UMAC) was perhaps the first step in achieving global awareness of a situation not exclusive to Britain, but one faced across the international university museum sector.

UMAC Working Group	Purpose
Recognition	'This group works towards increasing the profile of university museums and collections in academic and political spheres'.[154]
Staffing	'This group aims to identify the special occupational group, "university museum and collection staff", to list their needs (or the minimum needs for professionalisation), and to raise their profile'.[155]
Directories	'To collect information about other existing directories, catalogues and inventories, to accumulate basic information about university museums in many countries and present the results on the UMAC website'.[156]

Table 6.1 – UMAC Working Groups which address issues of 'recognition' at the international level.

The UMAC Working Groups on Recognition, Staffing and Directories provide the global university museum sector with an active platform, through identification,

153 The main findings of the UK regional surveys are summarised in Arnold-Foster (2000), Arnold-Foster & Mirchandani (2001) and Merriman (2002).

154 See UMAC AGM Report 2004-2005 at http://publicus.culture.hu-berlin.de/umac/pdf/AGM_05_Report.pdf, accessed 19 April 2007.

155 See UMAC Report 2002-2003 at http://publicus.culture.hu-berlin.de/umac/pdf/AR0203.pdf, accessed 19 April 2007.

156 See UMAC AGM Report 2004-2005 at http://publicus.culture.hu-berlin.de/umac/pdf/AGM_05_Report.pdf, accessed 19 April 2007. The information is presented in the form of the UMAC Database and can be found at http://publicus.culture.hu-berlin.de/umac/database.html, accessed 19 April 2007.

information compilation and exchange, and overall profile-raising. Initially addressed in Warhurst's 'triple crisis', today the 'crisis' of recognition perhaps has less to do with a lack of statistical information but another kind of recognition: universities and their heritage.

6.2 The crisis of recognition

Today, perhaps the true crisis of recognition facing university museums in the UK lies in that which is not quantifiable. Warhurst's initial survey and the subsequent UK regional surveys produced a body of information which has contributed to our greater historical knowledge of, and contemporary understanding of, the current issues relating to university museums and collections, but fail to provide a clear picture of such issues as heritage and its recognition. Whilst this form of 'recognition' deviates from the original context, the aim of this research programme is to provide a clearer view of heritage in the context of university museums and collections in Britain, by exposing the terminological and conceptual inconsistencies which surround university heritage. In that capacity, this chapter serves to explore the crisis of recognition as it relates to the clear definition and decisive recognition of university heritage.

Following the regional surveys, increased awareness-raising in the form of individual collections surveys and audits indicated that university museums had begun to take a more pro-active approach in justifying their continued existence. In order to clarify the holdings and accountability of university museums and collections (often a topic of contention in universities where little documentation or no cohesive staffing structure exists for collections), several universities in the UK have undertaken audits and internal reports of their own museums and collections: the Universities of Manchester (*Continuing in trust: the future of departmental collections in the University of Manchester:* 1998), Birmingham (*Largely in your hands: The University of Birmingham collections 1990-2005:* 2005), Cambridge (internal document: 2005-6) and most recently, Edinburgh

(*University of Edinburgh Cultural Collections Audit Phase I Project Report*: 2006).[157]

The University of Manchester

Enabled by a Higher Education Funding Council (HEFCE)/Museums Association (MA) initiative and the financial support of the North West Museums Service, the University of Manchester completed a survey of departmental collections and developed a University policy on their rationalisation, proper management and use.[158] Building on the UK regional survey of university museums and collections in the North of England (Arnold-Forster 1993) and the 1997-1998 University of Manchester Orphan Collections Research Project,[159] the 1998 report: *Continuing in trust: the future of departmental collections in the University of Manchester* aimed to improve the 'profile and management of departmental collections', increasing 'their contribution to the University's teaching and research' (Handley 1998: 4). As Handley states, 'this report is intended to be read in conjunction with the report, which it updates, from the Northern Universities Collections Survey, written by Kate Arnold-Forster and published as *Held in Trust* by HMSO in 1993', continuing, '*Held in Trust* revealed for the first time the diverse nature of departmental historic and teaching collections in the University of Manchester' (Handley 1998: 5).

Aside from offering practical insight into the collections care and their potential, perhaps the most important recommendations covered by *Continuing in Trust* (1998), included recommendations for the exhibition of university history and

157 The University of Liverpool is also (at the time of writing) in the process of completing a survey of its un-registered departmental collections. See Chapter 9 of this thesis.

158 The project concentrated solely on the collections of the University of Manchester and did not include the University's Registered Manchester Museum and Whitworth Art Gallery.

159 The term 'orphan' is recognised by the Museum Documentation Association (MDA) as a term to describe historic collections not housed in proper museum, and as the report indicates 'it should not, necessarily, be considered to imply that a collection is improperly cared for, though sometimes there will be instances where a department does not have any member of staff who is responsible for the collection (Handley 1998: 10). De Clercq uses the term 'orphaned collection' when referring to collections 'which are left behind after the discontinuity of specific fields of research [...] the ceasing of the use of specimens in teaching [...], or even the closing down of entire faculties' (de Clercq 2003: 32).

the institution of a University Curator, two relatively uncommon practices within the university museum sector at that time.

Amongst the report's numerous and varied recommendations, exhibiting university history with departmental collections was listed, as they should be seen as 'constituting a three-dimensional archive of seminal achievement by the University' (Handley 1998: 8). Further, 'in view of the strength of the collections and their value in presenting the University's achievement, the University should explore the possible establishment of a Gallery of University History, preferably as part of the Manchester Museum, as a focus for the curatorial, educational and promotional activities discussed in this report (Handley 1998: 8). To date, no such gallery exists in the Manchester Museum as the following interview response indicates:

> 'The Manchester Museum's policy does not account for university heritage [...] It was not until very recently that efforts were made to make clear that it was a university museum. It is called the Manchester Museum and rarely is it referred to as the University of Manchester Museum. That I think is telling. It is not the Museum of Manchester and it is not the University of Manchester Museum. It hasn't so far been a showcase of the university or the university heritage. I think that the museum is not used and has not been used as a showcase of the heritage.'
>
> (S. Alberti, in interview, 15 March 2006)

Another recommendation outlined by Handley in *Continuing in Trust* (1998) called for the installation of a University Curator post, much like those present at the Universities of Birmingham, Dundee and St Andrews where centralised collections units operate. Handley contends that a

> University Curator should be appointed to oversee collections throughout the University which are not the direct responsibility of either the Manchester Museum or the Whitworth Art Gallery, and to offer additional assistance as required to departmental nominees. The Curator's title, responsibility and authority should be recognised throughout the University. (1998: 7)

The report makes a further recommendation for the appointment of a University Curator in section 5.2.7., stating:

> an individual with appropriate academic and museum training should be appointed on a full-time basis (possibly short-term

> contract in the first instance) to carry on the advisory and practical role of the Orphans Project Museum Researcher. This individual would [...] carry out programmes of object marking and cataloguing and answer to the University Heritage Panel.[160] He or she would be a regular member of the Collection Curators' Forum[161] and be responsible for liaising regularly with the membership issuing advice, drawing up formal collection policies, as well as commissioning new displays, condition surveys or conservation work as resources permitted. He or she would also co-ordinate applications from Orphan Collections for MGC Registration status [...] it is vital that a uniform approach be taken across the University (Handley 1998: 46).

Further, recommendation 5.2.8. states 'the Curator would also be available to assist, if desired, the public visitor attractions at Jodrell Bank and Tabley House and would liaise with the Manchester Museum, John Rylands Library and Whitworth Art Gallery' (Handley 1998: 46). Whilst this recommendation appeared thoroughly researched, warranted and necessary for the development of the departmental collections of the University of Manchester, the post was never filled and does not exist to date.

The University of Cambridge

In 2006 the University of Cambridge embarked on an institutional audit of 'heritage', as the following response indicates:

> 'Every year [The University] settles on a different area [of the institution] and this year happened to be heritage. I don't know if it is publicly accessible.'
>
> (L. Hide, in interview, 07 September 2006)

Attempts to obtain a copy of the University of Cambridge heritage audit were unsuccessful and whilst this document remains unavailable for external review, the following responses provide some general information relating to the audit:

160 The University Heritage Panel dissolved in 2004 with the Victoria University and University of Manchester Institute of Science and Technology merger.

161 The Collection Curators' Forum was set up in within the Victoria University in 2001 in response to the report compiled by Neil Handley, Continuing in Trust. (S. Alberti, in litt, 25 April 2007).

> 'Some things [within the University] are very much cared for, but some things I don't know if anyone knows about their history. I am not sure how they came into Central University Collections but I suspect it had something to do with the audit document dealing with collections care.'
>
> (L. Hide, in interview, 07 September 2006)

> (Regarding an institutional definition of 'heritage' within the University of Cambridge) 'Yes, it is within the heritage audit and I think the auditors struggled with it perhaps more than we did. I wouldn't say it is university-wide accepted.'
>
> (L. Hide, in interview, 07 September 2006)

As indicated by the selected responses, the heritage audit at the University of Cambridge seems to have brought about some clarity at the institutional level. However, unlike the Universities of Manchester and Edinburgh, which made their institutional survey projects available for review and accessible online,[162] Cambridge's recent audit was not made public and the findings remain largely unknown.

The University of Birmingham

In 2005 James Hamilton, the University of Birmingham Curator, produced the report: *Largely in your hands: The University of Birmingham collections 1990-2005* as an exercise in increasing institutional awareness of the collections and their status as well as offering recommendations for the future. As Hamilton indicates, the title of the report was taken from the speech made by King Edward VII at the opening of the University of Birmingham in 1909:

> To you the students I say that the honour and dignity of this University are largely in your hands and I look to you to initiate and hand down worthy traditions to your successors.[163]

The report spans the 15 years of collections activity since the post of Curatorial Assistant within the University Registrar and Secretary's Office was first

162 During the course of The University of Manchester Orphan Collections Research Project, the project could be accessed at http://www.man.ac.uk/Science_Engineering/CHSTM/orphans.htm and the University of Edinburgh Cultural Collections Audit project can be accessed at http://tweed.lib.ed.ac.uk/audit/web/uca.html, accessed 10 May 2007.

163 See Hamilton (2005).

instituted,[164] including the present University Curator's appointment in 1992 and some ten years later, in 2002, the appointment of an Assistant University Curator. As Hamilton himself explains

> it is the purpose of this report to look back at the past fifteen years, to assess the present situation of the University Collections and their management, and to make recommendations for their future development. The report will also make suggestions about the way the evolution of the management of the University Collections might be handled as a part of a wider pattern of change within the University and its museum provision (2005:2).

The museum provision of the University to which Hamilton refers includes the numerous collections held across the University of Birmingham campus, held in departments, libraries and offices as well as the University's formally Registered museums. According to the UMG (2004), the University of Birmingham maintains two Registered museums: the Barber Institute of Fine Arts and the Lapworth Museum of Geology, as well as the provisionally Registered University Collections. The University of Birmingham maintains the Barber Institute, the Lapworth Museum of Geology, a Herbarium, and a small Zoological Collection, in addition to other formally recognised collections – the latter are curated by the University Curator – and include the Danford Collection of West African Art and Artifacts, the Historic Scientific Equipment Collections, the Ancient History and Archaeology Collection, the Campus Collection of Fine and Decorative Art, and the Collection of Historic Medical Equipment and Portraits.

Whilst this document is perhaps directed at an internal audience, it provides an interesting example of a centralised collections unit maintained in conjunction with a set of Registered museums within a single institution, which could perhaps provide an example for similar institutions in establishing a framework for managing their museums and collections.

164 Instituted by the then Vice-Chancellor of the University of Birmingham Sir Michael Thompson, the post of Curatorial Assistant was held by Sue Armitage until 1991.

The University of Edinburgh

With Phase I of III completed in March 2006, the *University of Edinburgh Cultural Collections Audit Phase I Project Report*[165] provides a valuable insight into the practical process of completing an institutional survey of 'dispersed' collections. Emily Peppers, the Cultural Audit Officer, offers her explanation of the project's purpose:

> 'The [University of Edinburgh] Cultural Audit, which was really done for a number of reasons; probably because there are so many types of collections out there that they had no idea what existed, really. It was a formal survey which looked at the distributed collections across the university, which are related to the history behind the university. So, really, it was not only looking at art and furniture, but scientific models, everything and anything that counts as university history.'
>
> (E. Peppers, in interview, 24 November 2006)

As the report explains, 'the need to assess the University of Edinburgh's cultural assets was identified by the University Collections Division, and a Cultural Audit project was recommended to the University Collections Advisory Committee (UCAC)' (Peppers 2006: 4), and as the following response indicates, the audit was supported by the University Court and Principal of the University:

> 'In terms of who was responsible for the commissioning of [The University of Edinburgh Cultural Audit, [...] I think probably, it was the University Collections Advisory Committee. They put forward the support – it does involve money – it has to be supported by the University Court. The Principal at the moment is really supportive.'
>
> (E. Peppers, in interview, 24 November 2006)

Following the survey executed in Phase I of the Cultural Audit, Phase II and Phase III aim to examine the University's holdings with more detail, determining whether objects and collections should be accessioned (E. Peppers, in interview, 24 November 2006).

Supporting individual audits and reports of their museums and collections indicates a more internally-focused approach taken by British universities in the assessment of their cultural assets. Whether museums and collections units approached management at the senior level or vice-versa, these exercises in

165 See The University of Edinburgh Cultural Collections Audit website http://tweed.lib.ed.ac.uk/audit/Web/UCA.html, accessed 07 May 2007.

identifying, examining and evaluating the material holdings of universities benefits the museum/collection with recognition and the parent institution with a clearer picture of their overall heritage.

Recognition has also been gained through a number of 'external' schemes involving the entirety of the museum sector, with university museums responding through adherence and application to such schemes. These schemes include the Museums, Libraries and Archives Council's (MLA) Registration (now Accreditation) and Designation schemes, as well as the Scottish Museums Council's (SMC) Recognised Collections of National Significance.

6.3 The 'crisis' reexamined

As stated in Chapter 5, some caution is necessary when using the term 'crisis' as the situation is confusing, partly because conditions within universities - *ergo* university museums and collections – change with rapid pace and perhaps partly because of some seemingly contradictory facts surrounding the crisis (Lourenço 2005). Whilst the university museum sector has shown growth and improvement in its awareness and understanding of the holdings, staffing and other resources within and available to university museums and collections, these emerging strengths also reveal the weaknesses surrounding university heritage which remain. During the course of this research programme it became apparent that the inconsistent recognition of university heritage proved a common limitation in its improved conceptual understanding.

6.3.1 Lack of consistent 'university heritage' recognition

'Heritage must feel durable, yet be pliable.'
(Lowenthal 1998:171)

Chapter 4 of this thesis addressed the current state of knowledge regarding university heritage. Whilst it established that the last five years have seen a marked increase in interest and papers advocating heritage recognition (Boylan 1999, 2003, Bulotaite 2003, de Clercq & Lourenço 2003, Kozak 2006, Lourenço 2003, 2004, in press, Wallace 2003), this chapter reveals how these recent

developments have entered a rather disorderly sector, where heritage recognition is generally sporadic and based on the attitudes and priorities of individual institutions.

The Museums and Galleries Commission (MGC), the predecessor to the MLA, established a voluntary Registration Scheme for museums in 1988 in order to 'set a minimum standard for museums and galleries in the UK'.[166] The second phase of the scheme was launched in 1995 and introduced enhanced standards and updated guidelines, with some 1,700 museums achieving Registration standard by 1999. In 2004 the Scheme was renamed Accreditation to 'better reflect its purpose and the achievements of those museums which meet the standards it sets out'.[167] MLA 'administers the scheme in collaboration with the regional agencies for museums, libraries and archives in England, the Scottish Museums Council, the Northern Ireland Museum Council and CyMAL in Wales'.[168]

(MGC) launched the Designation Scheme in 1997, 'with the aim of identifying and celebrating the pre-eminent collections of national and international importance held in England's non-National museums,'[169] and included three phases. Phase one involved a study of the outcomes and objectives of the Designation Scheme, with phase two examining the feasibility of extending the Scheme to archives and libraries and finally, phase three was a consultation exercise in Scotland, Wales and Northern Ireland, resulting in the recommendation that 'co-operation should be established and maintained with relevant schemes and initiatives, both existing and proposed, in Scotland, Wales and Northern Ireland'.[170] From 1999 to 2000 museums with Designated collections were eligible for grants from a Designation Challenge Fund administered by the MGC. In addition, the MLA developed an on-line database of Designated collections, Cornucopia, which was

166 See MLA website http://www.mla.gov.uk/webdav/harmonise?Page/@id=90, accessed 17 June 2007.
167 See MLA website http://www.mla.gov.uk/webdav/harmonise?Page/@id=90, accessed 17 June 2007.
168 See MLA website http://www.mla.gov.uk/webdav/harmonise?Page/@id=90, accessed 17 June 2007.
169 See MLA website http://www.mla.gov.uk/webdav/harmonise?Page/@id=90, accessed 17 June 2007.
170 See MLA website http://www.mla.gov.uk/webdav/harmonise?Page/@id=90, accessed 17 June 2007.

due to be extended, in 2000, to cover the collections of all Registered museums.[171]

In 2006 the SMC introduced its scheme for recognising collections of Significance on a national level. This Scottish Executive scheme managed by SMC will, for the first time, recognise collections of national significance held by Scotland's non-national museums and galleries. As indicated in the Recognised Collections of National Significance application pack, 'holders of such collections are eligible to apply to a designated National Significance Fund and encouraged to aim for excellence in collections management and public service in order that they will have a greater impact on people'.[172] Each of these schemes aims to improve the professional standards of the British museum sector, which in turn increases institutional recognition at the regional, national and even international level.

University heritage – field research

The initial aim of this research programme was to provide a clearer view of heritage in the context of university museums and collections in Britain, by exposing the terminological and conceptual inconsistencies which surround 'university heritage' with information obtained through surveys, interviews and study visits.

A selection of replies concerning the concept and definition of 'university heritage' follows:

> '…heritage, which is a very ill-defined term […] is much used but is widely perceived, it seems to me, to be a rather unsatisfactory term in the sense that it's very hard to define.'
>
> (C. Brown, in interview, 08 February 2006)

171 See http://www.cornucopia.org.uk/, accessed 17 June 2007.

172 See application at SMC website http://www.scottishmuseums.org.uk/areas_of_work/Significance_Scheme/Significance_Scheme_Applicant_Guidance_Round_2.doc, accessed 17 June 2007.

> 'Where does heritage begin and where does it end? Heritage begins and involves the future and the past. It is about the past, present and future.'
> (M. Price, in interview, 09 February 2006)

> 'The university community uses the expression university heritage (or academic heritage) in a vague common sense way.'
> (M. Lourenço, *in litt*, 03 March 2005)

When questioned about an official definition or recognition of heritage at either the university or museum/collection level, a selection of responses included:

> 'I first used the term 'Heritage Collections' here in about 1990 to cover three separate areas of the University's collections: firstly, the ceremonial and decorative material: silver, art, furniture, etc.; secondly, any objects associated with the University's archives (kept in the University Library), including social history items incidentally attached to papers given to the University and random items donated to the University in the past simply because it was seen locally as a suitable depository for 'valued' museum-type material; and finally, any 'orphaned' departmental collections no longer being used for teaching or research. To some extent, therefore, 'Heritage' was used as a catch all to provide status for anything that didn't fit with the designated departmental museums or collections.'
> (I. Carradice, in interview, 13 July 2007)

> 'I am sure that other people could tell you in much more detail about some of the policy and strategies that they have related to heritage. With doing the [University of Edinburgh Cultural Collections Audit],[173] we've done a lot to bring this information out and to promote it within the university. I don't know if that necessarily would mean that there is a definition. I would hope there is an increased awareness. We try to do that; increase awareness of heritage objects that are related to the university [...] As far as a general understanding of heritage, it is difficult in a large university like this. I am sure that in different ways, people are going to have an understanding of heritage; just because there are so many collections [...] I hope that from working with the [University of Edinburgh Cultural Collections Audit] that we can build upon that to get a policy about heritage items.'
> (E. Peppers, in interview, 24 November 2006)

> 'I am not certain that there is such a definition although all involved would regard the historic collections of the University's museums and libraries as important parts of its heritage.'
> (M. Greeves, *in litt*, 08 March 2006)

> 'The short answer is no, not an official widespread one [...] I would like to develop one more widely within our own institution. I would like for a statement [...] to be in place; 'this is where the University of Glasgow stands on heritage and what it constitutes'. I have the chance to do that

173 See the University of Edinburgh Cultural Collections Audit at http://tweed.lib.ed.ac.uk/audit/Web/UCA.html, accessed 20 April 2007.

> here in the very near future, fortunately. I can't say when it is going to be taken up but it is something that is lacking at the moment. Nobody really takes responsibility for defining for the University what its view of heritage should be.'
>
> (E. Smith, in interview, 26 January 2006)

> 'No. The [University of Manchester] Collections Curators Forum which was formed in 2001 acts as the university's heritage network, but it hasn't defined what heritage, what constitutes heritage. A very loose or kind of working definition would be material culture, archives and images that relate to the history of the university. So it is a very loose, working, unsophisticated notion of what heritage is. With the disbanding of the University Heritage Panel, there isn't any formal body that is responsible for university heritage. As such, there has been no driver to make a definition of it.'
>
> (S. Alberti, in interview, 15 March 2006)

> 'I have never encountered any official definition at all. I think this place has got heritage imbued in its whole set-up.'
>
> (M. Price, in interview, 09 February 2006)

> 'No. The University doesn't use the word heritage, you know, or that specific word. What is normally taken to be heritage is recognised by the University and also by having four main museums, other collections and the botanic garden, so there are quite a number of institutions within the overarching University, which would mostly come within most people's definition of heritage.'
>
> (S. Johnston, in interview, 09 February 2006)

Perhaps the most intriguing response:

> 'Yes, it is within the heritage audit and I think the auditors struggled with it [...] I wouldn't say it is university-wide accepted.'
>
> (L. Hide, in interview, 07 September 2006)

Despite the December 2005 adoption of the Recommendation on the Governance and Management of the University Heritage by the COE,[174] which outlines 'guidelines and good practice regarding university heritage management and governance', most universities are unaware of such advocacy documents and resources for raising 'international awareness for the recognition of university heritage' (Kozak 2006: 70).

174 For full text of the Recommendation, see http://wcd.coe.int/ViewDoc.jsp?id=946661&BackColorInternet=9999CC&BackColorIntranet=FFBB55&BackColorLogged=FFAC75. See S. Bergan, in press. 'Council of Europe adopts Recommendation on university heritage'. Museologia, 4 (1).

As this selection of responses indicates, awareness of the document is sporadic and in some cases addressed at the administrative level:

> '[The Recommendation on the Governance and Management of the University Heritage document] have a very interesting definition of heritage, one that I would like to develop more widely within our own institution.'
>
> (E. Smith, in interview, 26 January 2006)

> 'I got a link through [to Recommendation on the Governance and Management of the University Heritage document] but I haven't actually seen the guidelines. So, no [I have not seen the document]. Other people in the university may have seen it, it may have reached them but I am not aware.'
>
> (S. Alberti, in interview, 15 March 2006)

> 'No. Not yet [...] the museums in the University do have an overseeing committee. It is conceivable those at that level, which I only rarely go to, that there has been some engagement with '[The Recommendation on the Governance and Management of the University Heritage document], but I don't know [...] I am not personally aware, no.'
>
> (M. Price, in interview, 09 February 2006)

> 'In recent years, the University has had a working group devising a 'Heritage Strategy'. Four areas are represented: Museum Collections; the Library's Special Collections (Manuscripts, rare books and photographs); the University Estate (historic buildings, fittings, gardens etc.) and the 'Intangible Heritage' (traditions, oral history, etc.). One purpose in forming this group was to ensure that the University took a coordinated approach to fundraising for heritage projects.'
>
> (I. Carradice, in interview, 13 July 2007)

Whilst a majority of the universities studied in the course of this research programme lacked a clear or distinct definition of heritage as related to their institution, a loose but discernable pattern of heritage recognition appeared in the form of commemorative celebrations, publications and exhibitions. Naturally, these exhibitions have resulted in more permanent displays and in some cases the foundation of museums, as the following sections illustrate.

Commemorative celebrations

> 'Showing off the past is the common result of identifying it.'
> (Lowenthal 1998: 271)

McDonald and Méthot contend that commemorative observances 'focus the public imagination on the significance of past events or established institutions' (2006: 308). Offering an analysis of the historiography of commemorative and anniversary celebrations, McDonald and Méthot (2006) specifically address national centennials, though the principles can be applied to the examination of university celebrations. As nations observe significant dates in their history, promoting patriotism, university commemorative celebrations solidify their identity and foster institutional loyalty. Besides primarily promoting allegiance, such festivities can ideally 'generate a financial spin-off' (McDonald & Méthot 2006: 310), thus appealing to alumni and university fundraisers alike. During the 2002 COE meeting in Bologna, Boylan (2002) made reference to his duties as chair of the centennial celebrations of City University (1994-1995), recognising the institution's relatively young age in comparison to such British institutions as Oxford's Ashmolean (est. 1683).

Generally, British universities reserve institutional heritage recognition for celebratory occasions or commemorative purposes. As Lourenço writes:

> Although universities often use their historical record as an argument for social and academic legitimacy, they generally only mobilise resources for the study and preservation of their heritage – through publications or exhibitions – at times of special commemorations. Many historical museums are created or renovated on these occasions (2005: 80).

Commemorative publications[175] concerning British universities and/or museums prove a more common exercise in heritage recognition than the construction of exhibitions,[176] let alone entire museums dedicated to a material narrative of the university.

175 See The Whitworth Art Gallery: the first hundred years (1988) and outside the UK: The NUS Story: 100 years of heritage (2006); The Whipple Museum of the History of Science: Instruments and interpretations, to celebrate the 60th anniversary of R.S. Whipple's gift to the University of Cambridge (2006).

176 See the corresponding catalogue to the exhibition A Treasured Inheritance: 600 Years of Oxford College Silver (2004); University of St Andrews James Gregory Tercentenary: records of the celebrations held in the University library (1939) and Redbrick University: a portrait of University College, Liverpool and the University of Liverpool 1881-1981 (1981).

The following response illustrates how departmental commemorative activities can and do result in the transfer of collections:

> 'The [University of Glasgow] department of computer science was celebrating 40 years – a relatively new academic department, so they have their heritage as well as their collections of mostly computers. They knew that they should not be thrown out but they had no space, so they came to [the Hunterian Museum] and said, 'we want to celebrate 40 years and we want to have a conference and reception and would like the museum to do that and by the way here is a collection of early computers.'
>
> (E. Smith, in interview, 26 January 2006)

The 2000 UK regional survey used ten iconic images of university collections in the Midlands to illustrate *Totems and Trifles: Museums and collections of higher education institutions in the Midlands,* including a clear example of such commemorative activity. The University of Keele, University Art Collection holds a 1999 limited edition print by David Gentleman of Keele Hall, produced to celebrate the 50th anniversary of the University.[177] Examples like this 'are remarkably illustrative of the rather celebratory concept universities often have of their own heritage' (Lourenço 2005: 80).

A majority of museums resulting from celebratory or commemorative activities are found in continental Europe[178] and include: the Utrecht University Museum, comprised of an important physics collection discovered in 1918 and created after an exhibition in 1936 commemorating the 300th anniversary of the University and the Museum of Science of the University of Lisbon, which was formed as a

177 Other selected items include an oak desk from the University of Loughborough made under the direction of Edward Barnsley for Dr Bridgeman, the principal of the Loughborough Training College and an oak chair made by EF Davies, a student at Loughborough College, also under the direction of Edward Barnsley.

178Similar to those found on the continent, two UK examples include: The Bell Pettigrew Museum was established to coincide with the 500th anniversary of St Andrews University, but not as a museum of university history or heritage, but was the re-establishment of a museum formerly shared by the University and the St Andrews Literary and Philosophical Society, see Chapter 9 of this thesis. In 1991 the restructuring of the University's Central Library at King's College provided the University of Aberdeen with an 'easily identifiable multi-purpose Centre' providing meeting space, conference facilities and a 'permanent exhibition illustrating the history of the University and its place in the local community' alongside a souvenir shop stocking amongst other items, the latest University publications. It was envisioned that the Visitor's Centre at King's College would provide a 'practical and most fitting way of commemorating the University's 500th anniversary' (Macfarlane 1992: 36), however the Visitor's Centre shop and café facilities were subsequently closed and exhibition dismantled, with the space later designated as offices and lecture rooms for the University's Business School.

result of an exhibition commemorating the 150th anniversary of the Polytechnic School and the 75th anniversary of the Faculty of Sciences. The relative lack of such commemorative, heritage-minded museums in the UK is addressed in more detail in Chapter 8 of this thesis.

Because 'collections and museums of a historical nature are marked by long and often arbitrary collecting' (Lourenço 2005: 81), universities were slow in recognising the purpose and potential of such collections until important celebratory events highlighted their existence and in some cases contributed to the realization of a dedicated museum. The slow and individual institutional recognition resulted in the uneven and inconsistent absorption of the concept of historical heritage. As Lourenço surmises, 'this late development is due to four reasons: prolonged collecting processes, the lack of internal drive, the absence of formal structures in universities to accommodate historical museums and the rather celebratory concept universities have of their heritage' (Lourenço 2005: 161).

'Second generation' university museums

According to Lourenço's 2005 proposed typology, such museums of a historical nature are classified as 'second generation' and are the result of historical accumulation, including:
1) historical research and teaching collections (historical instruments in physics, astronomy, medicine or other disciplines; historical collections of mathematical models, etc.) and;
2) collections of university history (portraits and sculptures related to the university, biographical collections, memorabilia) (Lourenço 2005: 40).

Lourenço contends that 'second generation' collections and museums appeared in the 20th century and 'once assembled second generation collections [were] supposed to be preserved for posterity' (2005: 160), and according to Lourenço, the first British university museums of a historical nature included the Scott

Polar Research Institute Museum (1920) and the Museum of the History of Science (1925), both in Oxford [...and...] the Whipple Museum in Cambridge (1944)' (Lourenço 2005).[179] Boylan also cites Oxford's Museum of the History of Science in the Old Ashmolean Museum as a museum which presents the history of the university itself (1999: 53). In addition, Boylan includes the University of Glasgow Hunterian Museum's 'excellent displays on the history of the Museum from the late 18th century and of the 600-year history of the University itself' and the Sedgwick Museum of the Geological department of Cambridge University (Boylan 1999: 53).

It is interesting to note that the responses gained from these institutions regarding their role as historical or 'second generation' museums included:

> '[The Hunterian Museum] have got some things of heritage and on occasion, in the past, we have mounted an exhibition on the history of the university. We are likely to have the mace there as well as some of the original documents, which come from elsewhere in the university, like the university archives. Then we will pull these items together and we organise the exhibition. I cannot pretend that these are very popular exhibitions. They do not tend to bring in an awful lot of people [...] If you try to put on an exhibition on the heritage of the university, you feel as if you are doing it for a really quite specialized audience, and the numbers reflect that.'
>
> (E. Smith, in interview, 26 January 2006)

179 Continental European examples include: the Musée de Sismologie et du Magnétisme Terrestre at the University of Strasbourg Louis Pasteur (1900), the Musée d'Histoire de la Médecine et de la Pharmacie at the University of Lyon Claude Bernard (1913) (donation), the Utrecht University Museum (1936), the University Museum of Pavia (1932), the Museum of the History of Medicine at the University of Porto (1933), and the University Museum at Groningen (1934), the Musée National de l'Education in Rouen (1950) and the Museum of the History of Medicine at Louvain (1950) (Lourenço 2005).

> '[Institutional history] is not what [the Museum of the History of Science] emphasises most, because although we do have these top collections that come from colleges and departments we tend to, for special exhibitions, adopt a more outward-looking theme, but because we are not charged as being a museum of the history of the university [exhibitions of the university are] not our highest priority [...] So there have not been many [exhibitions] that I can think of that would key strongly into the institution's history, but it does tend to be more in terms of history of science and construed more broadly. But equally, we are installing parts of the Tradescant Collection. The reason for doing it is that the room that they are going into was their original Oxford home. So that is obviously enterprising the story that part of the university and its 17th-century interests in accepting this gift from Elias Ashmole.'
>
> (S. Johnson, in interview, 09 February 2006)

> 'The Sedgwick Museum [was formed out of] science research collections being built up over a number of hundred years, so in that sense, yes it does reflect the heritage [of the University of Cambridge]. I think it reflects the heritage as a collection, not as individual parts, if that makes sense? In the way that a scientist's collections – I think – collections hold a value because of its size and its comprehensiveness. The whole is greater than the sum of its parts. I will say for most of the other collections [of the Sedgwick Museum], they are old collections and so the history of that collection reflects aspects of the history of the university. I think it reflects the development of the subject and it is the foresight of Professor John Woodward when he bequeathed his collection to the university and he put funds with it to support a Professorship.'
>
> (L. Hide, in interview, 07 September 2006)

Despite these museums recognising their unique potential to interpret objects and collections and act as a showcase of university history and heritage their focus remains on presenting departmental or subject-specific themes and objects. Tracing the historical development of knowledge and teaching within their university is perhaps a less popular direction than garnering public interest and attracting a wider audience through broader, farther reaching themes that may appear more forward-looking and progressive to their parent institution. It is, after all, the parent institution which can either recognise or question the service a museum or collection provides. Discussions concerning the 'shift' of objects and collections between active uses in teaching and research and disuse were commonplace and led to the development of the 'heritage shift' concept.

The heritage 'shift'

On the basis of this research, perhaps the most challenging categorical distinction university museums and collections currently face relates to teaching and research collections caught in transition between what Lourenço has termed 'first' and 'second' generation collections, i.e. those objects shifting from an active departmental role in teaching and/or research to an unemployed or 'orphaned' position. This can include the physical removal of such items from the department and subsequent deposit in storage, transfer to a central collecting unit or museum, and in some cases sale or even disposal.

Due to 'changes in research activities or teaching programmes' (de Clercq 2003: 31), these departmental collections are more susceptible to shifts than 'foundation collections' as the latter are more deeply embedded in the fabric and tradition of the institution. Without recognition of their original function or a potential future purpose, these objects and collections are vulnerable to desertion and possible neglect. Understanding that some 'first generation' objects and collections may continue to serve their original purpose (e.g. natural history specimens) and never lose their original context, items such as historical instruments and equipment are used and reused and fall into the 'second generation' because 'their research and teaching qualities are exploited until exhaustion' and the instrument 'may be trashed or its importance may only be recognised after years' (Lourenço 2005: 76).

Without formal recognition and inheritance of responsibility and care, these collections remain either in collection limbo – draining away resources from active collections- or are disposed of and forgotten completely. Most university researchers are 'not concerned with the possible historical significance' of the objects and instruments they use every day' (Lourenço 2005: 76). Understanding how and when the 'heritage shift' occurs is perhaps the first step in finding an adequate solution.

Samuel Alberti, Research Fellow and Lecturer in Art Gallery and Museum Studies at the University of Manchester, provided an intriguing series of responses regarding the 'heritage shift':

> 'It may be that through the passage of time these teaching collections become a sort of fossil of the history of teaching methods in that department. For example, in the case of the geology, the collections are still as you would imagine, a vibrant and very active departmental collection being used for teaching everyday, whereas the archaeology collection is no longer used because they don't teach morphology anymore. But by the passage of time it has [...] shifted from being an active teaching collection, to a kind of dormant, heritage collection. It just kind of happens [...] The danger here is that because the museum and the archive do not have a remit for university heritage [...] the collections are [...] under considerable threat when they make the shift.'
>
> (S. Alberti, in interview, 15 March 2006)

> 'This point of switch between use and kind of heritage in the broader sense of the word is very difficult to pin down.'
>
> (S. Alberti, in interview, 15 March 2006)

> 'But this point of switch [...] between collections being of use and collections being a collection of heritage and interest [occurs] when there is a lag. There is this lag of a couple of decades when it is not new enough to be useful and it's not old enough to be interesting. That is the point that we are reaching with a lot of these collections, as material culture shifts and its use in higher education teaching.'
>
> (S. Alberti, in interview, 15 March 2006)

> '[The confusion lies in] having a 17th-century microscope which is beautiful and small and having a 20th-century particle accelerator which is just as valuable intellectually, but is totally unmanageable. I don't know what to do about it. [...] You end up with these huge boxes of objects which are terrifically important for the future but hold no interest for the purpose of display. So what do you do with them?
>
> (S. Alberti, in interview, 15 March 2006)

The following response provides a concise summary of the problematic situation:

> 'This kind of new material that is coming on board, not even knowing about, we just don't know what to make of it.'
>
> (E. Smith, in interview, 26 January 2006)

As made evident in the preceding selection of responses regarding the 'heritage shift', individuals involved with university museums and collections are

beginning to realise that objects (both historical and contemporary) are beginning to shift between functioning as 'first generation' teaching and research collections and 'second generation' collections of historical material. As Lourenço articulates, 'second generation' collections 'emerge through the accumulation of items that are no longer relevant for their original purposes [...or...] no longer considered adequate to fulfill its purpose' (2005: 76). It is vital that universities understand that although these objects may no longer serve their original purpose, their shift to the 'second generation' does not mean that they lose all function or that they may never regain a direct teaching or research purpose. Retaining the material and interpreting it in a 'second generation' context can provide a new role or at least save the material for future use as the following response explains:

> 'I think if you speak with people in the Hunterian you will find that they are first and foremost concerned for the protection of the objects themselves, as themselves. If we're not able to use them or interpret them just now, there may be someone in the future who will be able to do that provided we hand them on in good condition where they can be used for teaching and made available for public access. You have to care for them first and foremost.'
>
> (E. Smith, in interview, 26 January 2006)

It is possible that the 'shift' may not always be permanent, in that fashions in teaching and research may change, with the possibility that collections could become useful again (e.g. the potential for old, disused biological collections yielding new information through DNA type investigation). Also, there is the possibility that subjects may be dropped, but then picked up again (e.g. archaeology at St Andrews, which was cut in the 1980s and reintroduced in the 1990s, an example of tactical rather than strategic decision-making on the part of the University facing financial cutbacks in the 1980s.)

6.4 Summary

> '[Heritage is] one of those words or concepts that nobody questions...'
> (Lowenthal 1998: 94)

Warhurst's crisis of recognition is understood as one of 'identification', or the number of university collections, their staff as well as their financial and physical

resources. Since Warhurst's initial call for action, the recognition of university museums and collections has perhaps shown the most improvement amongst the factors making up his tri-partite 'crisis', with increased efforts in identification and data compilation. Whilst the overall state of knowledge regarding the material holdings of Britain's universities has been strengthened by the series of regional surveys, perhaps the true crisis of recognition facing university museums in the UK lies in that which is not quantifiable. During the course of this research programme it became apparent that the inconsistent recognition of university heritage proved a common limitation in its improved conceptual understanding. Generally, British universities reserve institutional heritage recognition for celebratory occasions or commemorative purposes.

7. Universities, heritage and the present: resources

> 'University and college museums and similar facilities "deserve sufficient and consistent support in both word and deed".'
> (J. Cuno in V.J. Danilov 1996: 143)

During the 1980s and 1990s British university collections endured staff and funding shortages, as well as attempts to rationalise their resources through the disposal and sale of collections due to three major issues: government cutbacks in public spending, structural changes in research and higher education and changes in object-based teaching.[180] As teaching changed dramatically, both in content and in methodologies, research interests shifted, leaving previously utilised collections in a precarious, unemployed position. Additionally, university funding was partially redirected or cut from collections care in favor of new research, faculty and student recruitment and for expansion of teaching facilities. Hence in 1986 Alan Warhurst, the Director of the Manchester Museum, described the struggle of the university museum as a being compounded by a crisis of resources' (Warhurst 1986: 37).

Just as Warhurst's crisis of 'identity and purpose' are interrelated, closer examination reveals the fine conceptual line between Warhurst's crises of 'recognition' and 'resources'. As already noted, Warhurst's crisis of recognition is understood as one of 'identification', that is, 'exactly how many university collections are there, how many staff are looking after them, and what are the financial and physical resources available to them?' (1986: 138) Recognition thus serves to identify and quantify the resources (both available and lacking) within university museums and collections. In a reciprocal relationship, without

180 Financial pressure during this period was not exclusive to the UK. In the US, the Horner Museum at Oregon State University 'was closed in 1993 for budgetary reasons, and then reopened in 1994 as a result of campus and community pressure' (Danilov 1996: 143) though 1995 saw the closure of the museum and in 1998 the Benton County Historical Society agreed to relocate the museum and purchased a building off campus. Other institutions affected by budgetary cutbacks include the Benedictine College Museum, which auctioned off some of its natural history collections and operates on an appointment-only basis and the Museum of Systematic Biology at the University of California, Irvine, which reduced staff and also operates on an appointment-only basis. Since 1990 the University of Arizona Museum of Art has suffered from loss of staff and three university budget cuts.

resources, recognition is difficult to achieve and without recognition, resources are difficult to obtain and secure.

Whilst the crises of 'identity and purpose' and 'recognition' can be linked to scientific and pedagogical change, the crisis of resources is perhaps more economic or political. As Lourenço explains, 'today, from Riga to Dublin, European universities are going through a double crisis: a crisis of identity and purpose and a crisis of resources. The reasons for the university 'crisis' do not appear to be primarily scientific, but first and foremost political and economic (2005: 124).

7.1 The ongoing 'crisis'

> 'Space, money and additional staff. We have first-rate collections housed in second-rate facilities and exhibited in a third-rate hall. Staff is insufficient to carry out the mission effectively.'
>
> (F. Norick in V.J. Danilov 1996: 144)

Well before Warhurst's declaration of the 'triple crisis' in British university museums, reports of the Standing Commission on Museums and Galleries in 1968 and 1977 indicated that the UK university museum sector was already suffering from severely limited resources and an overall lack of funding. Today the 'crisis' of university museums and collections has perhaps more to do with limited resources than an unclear identity and purpose or lack of recognition, because without fundamental resources the university museum cannot survive, let alone establish a recognisable identity and purpose to be recognised for. As Warhurst explained,

> the first two crises [...] are ones which university museums, perhaps with a little help from their friends, can do something about themselves. The third crisis is somewhat different, however. It is a crisis of resources available to university museums through the university system; and it is a crisis of frightening proportions in Britain in the 1980s (1896: 138).

One of the greatest challenges to university museums and collections is securing and obtaining those resources for which the university as a parent institution is responsible, i.e. adequate facilities, appropriate amenities and suitable staff. As

As Lourenço summarises, 'ultimately, the university provides the conditions, the opportunities and the resources' (2005: 21). Whilst university museums may benefit from the security and associative perks of being connected to an institute of higher education, it also means having potentially to weather two storms simultaneously. Lourenço's European research of university museums and collections revealed that 'tighter budgets and the management of space and staff [have become] a poignant issue (2005: 87).

7.2 The crisis of resources

> 'We are forced to yet again proclaim: yes, our collections are assets, but assets of a very specific, pedagogical kind. They are not just one "good" among many, but are vital components of the teaching and scholarly resources that comprise the very heart of the university itself. That, and nothing less.'
>
> (J. Cuno in V.J. Danilov 1996: 143)

As Warhurst's 'triple crisis' of identity and purpose, recognition and resources serve as a guideline for the examination of this research programme, the information gathering during the course of this research revealed a set of tendencies; all of these correspond to Warhurst's 'triple crisis' and reflect Lourenço's European considerations, outlined in Table 7.1 below.

Warhurst's 1986 'triple crisis'- British university museums (1986:138)	***Lourenço 2005 research – European research and teaching collections (2005: 123)***	***Kozak 2007 research – British university heritage collections***
Identity and purpose: Determining the 'contemporary significance of collections'.	**a)** many university collections do not seem to be used much, if at all, for teaching and research	**a)** a general awareness of institutional heritage and its potential.
Recognition: The lack of statistical information about the collections and staffing.	**b)** more universities seem to be disposing of collections and closing museums	**b)** an overall lack of a clear 'university heritage' definition and/or its consistent recognition.
Resources: Identifying those resources available to university museums through the university system.	**c)** many universities are developing alternative organizational and management models to merge collections into newly created museums (many that have not done so yet appear to be considering such steps for the near future).	**c)** the marked increase in museum developments, projects and interest related to universities and their heritage.

Table 7.1 – Table comparing tendencies within university museums and collections uncovered in research completed since Warhurst's 1986 'Triple Crisis in University Museums'.

Danilov's descriptive directory of American university museums and collections explains:

> over the years, museums and similar facilities have earned a greater role and higher exposure on the campus. They have also grown in size, staff, budget, and attendance. Yet, most still suffer from the lack of adequate space, personnel, funding, and/or other needs' (1996: x).

Similarly, Lourenço contends that in European museums and collections

> the main challenges comprise: increasing alienation from teaching and research, lack of funding, lack of staff and career paths for staff, inadequate professional standards (including major ethical issues), lack of a clear management structure, and lack of a clear identity and strategy (2005: 123).

In Australia not much was known about university museums and collections until the 1996 publication *Cinderella Collections: University Museums and Collections in Australia* (University Museums Review Committee 1996). Among its most important findings, the Committee identified

> a particular problem confronting many museums and collections is their accommodation [...] the present standard of facilities, notably for the storing, conservation and documentation of collections, and specialised equipment required for some kinds of museum work, is generally low. In most cases exhibition standards and facilities for the visiting public are unacceptably poor' (University Museums Review Committee 1996: 52).

Regarding funding, the University Museums Committee contends:

> The 'reliance on formula funding can lead to intolerable strains [...] Even within the same university, departments with museums often attract the same allocation per student as departments in the same classification group, but without museums. Thus, departments maintaining museums and collections can be severely disadvantaged (1996: 46).

In terms of staffing, the University Museums Review Committee was:

> Unable to identify any university with a university-wide structure that related titles, levels of responsibility, performance criteria and classifications, specifically for staff involved with museums and collections (1996: 39).

As the recent literature regarding the current status of university museums and collections in the US, Europe and Australia indicates, the resourcing needs of university museums and collections can be simplified as three straightforward, yet integral requirements: funding, space and staff. For example, following the 1988 UK University Funding Council (UFC) review of earth sciences, the UFC granted substantial funds for 'one-off and recurrent expenditure' for 'new storage, equipment and staff' to five Earth Science Collections Centres (Glasgow, Manchester, Birmingham, Oxford and Cambridge) with the aim of enabling them to 'develop as centres of excellence' (Warhurst 1992: 31). With 'each of the five centres [having] improved staff, storage, and equipment resources' (Warhurst 1992: 31), the UFC declared 'the safety net [was] now in place to house any university's geological collections whose owners do not feel able to sustain it [within one of the 5 regional centres of excellence]' (Warhurst 1992: 31). For the UFC to assert that financial improvements to facilities and staff brought security not only to those 5 regional centres, but those institutes with suffering earth science collections attests to the sector-wide emphasis placed on funding, space and staff.[181]

Funding

> Funding is modest, irregular and often not guaranteed.
> *(Regarding the present financial state of Italian university museums)*
> (Lourenço 2005: 113)

> Who is going to pay for the proper care and housing conditions of university collections that have limited display appeal, yet are of significant scientific interest? The right answer to this question has as yet to be found – and is in fact rarely even asked.
> (Lourenço 2005: 387)

181 In addition, this idea of regional 'centres of excellence' was employed by the Museums, Libraries and Archives Council (MLA) in 2001 as Renaissance in the Regions, a programme consisting of a 'network of 'Hubs' set up in each English region to act as flagship museums and help promote good practice.' Several university museums currently act as regional hubs (The University of Cambridge's Fitzwilliam Museum, The University of Manchester Museums and Galleries, Oxford University Museums). See MLA's Renaissance in the Regions website http://www.mla.gov.uk/webdav/harmonise?Page/@id=73&Section[@stateId_eq_left_hand_root]/@id=4332&Section[@stateId_eq_selected]/@id=4351, accessed 10 May 2007.

University museums and collections funding has seen considerable coverage in the literature (e.g. Willett 1986, Bennett 1999, Boylan 2003, Jonaitis 2003, Lourenço 2005), largely concerning shortages and cutbacks. When taken into consideration as a whole, the series of UK regional surveys provide an overview of the 'major changes in the structure, organisation, administration and finance' within the university museums and collections of Britain (Arnold-Forster 1993:11). As Lourenço (2005) contends, 'universities fund their museums and collections in a rather *ad hoc* manner, which often means irregularly and insufficiently' (2005: 386) and despite the investments 'made in the university system in the 1960s and 1970s', Warhurst maintained, 'university museums were not well financed' (1992: 28), with Lourenço (2005) and Boylan (2003) recognising a decrease in UK government funding per student nearly 'halved over the past 20 years' (Lourenço 2005:124).

A majority of British universities suffer from chronic under funding (Lourenço 2005), as their annual budgets comprise a perplexing mixture of contributions from 'national and regional arts and museums funding bodies, local authorities, charitable trusts and foundations', all through a variety of facility, project, research and formula funding strands (Bennett 1999).[182] 'Many university museums apply for funds from national, regional or local governments on a project basis' (Lourenço 2005: 386) relying on higher education and research funding channels for core funding. The Higher Education Funding Council for England (HEFCE) directs financial support to English university museums and galleries through the Arts and Humanities Research Council (AHRC) - formerly the Arts and Humanities Research Board (AHRB). At present, 32 English university museums receive direct funding from the AHRC, with a review set for

182 As Lourenço explains, 'if existing at all, annual budgets – excluding staff – provided by the university for museums and collections are typically low and possibly less than 10% of the budget of a non-university museum of similar size and type' (2005: 385).

August 2009.[183] The Scottish Funding Council (SFC) operates a similar funding scheme for Scottish universities.

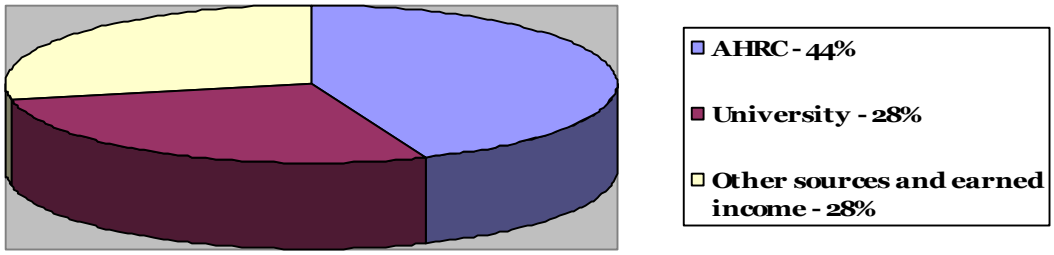

Figure 7.1 – The Manchester Museum Income 2005/6 (source: The Manchester Museum: Facts and Figures 2007: 10)

As Lourenço contends, 'certainly, university museums and collections cannot be worthy of public funding unless they provide public benefit' (Lourenço 2005:22). The AHRC bases funding distribution on accessibility and public engagement alongside collections significance, MORE, etc. As the following responses concerning the Ashmolean Museum indicate, public engagement proves a vital component in funding implications and strategies:

> 'A museum like [the Ashmolean Museum] which serves not only the university, but serving a very major regional, national and indeed international public; it is an anomaly that we continue to be funded principally through higher education funding rather than through the DCMS.'
>
> (C. Brown, in interview, 08 February 2006)

> 'All of this is very different in America, the [University of Harvard's] Fogg, for example, which is our closest sister organisation, is an entirely privately funded museum and can do what it likes, and I often feel the Fogg, while it is perfectly happy

183 As the AHRC website explains, 'In line with its policy of reducing the number of small and discrete lines of funding to HEIs, the HEFCE Board also agreed to return the funding to HEFCE's core grant after that period. Its support for the AHRB's museums and galleries programme will therefore come to an end in August 2009. Funding arrangements for university museums and galleries from that date, and the mechanisms through which any such support might be provided, will be subject to decisions to be taken by the HEFCE Board nearer the time. In the meantime, the AHRB will proceed with the planned competition for core funding, which will be launched in early February 2005. Indeed, we shall continue to work closely together in supporting university museums and galleries over the next four years, to ensure that they are as fully-prepared as possible for the change in the funding regime in 2009'. See AHRC website http://www.ahrc.ac.uk/holders/mgc/core_fund/core_support.asp?ComponentID=95439&SourcePageID=90714#1, accessed 25 June 2007.

> with the public coming through, is not essentially terribly concerned with that.'
>
> (C. Brown, in interview, 08 February 2006)

Lourenço maintains,

> typically, university museums such as the Pitt Rivers Museum, Musée des Arts et Métiers, the Oxford University Museum, the Ashmolean Museum, the Manchester Museum, run by museum professionals and holding collections of international importance, have more autonomy and easier access to external funding. Consequently, they may not feel the problem of funding as acutely as more specialised, smaller or less well-known university museums or collections (2005: 385).

University-orientated or higher education channeled funding take two general forms: formula and special factor funding. In April 1989 the UGC was separated from the Department of Education and Science and changed its name to the Universities Funding Council, later to be replaced by HEFCE for England. Although the funding methodology was changed, special factor funding for museums and galleries continued (Thomas in Warhurst 1992).

With formula funding, as Lourenço explains, 'universities are funded by governments basically dependent on teaching and research output (number of students, scientific papers published, researchers, research institutes, etc.). As a result, museums have much less potential for adequate funding than other university units' (2005: 386). 'Sir Peter Swinnerton-Dyer former chief executive of the UFC, articulated the organisation's views in a letter to a university museum director in 1986. 'It is not the job of the UGC [as it was then] to adopt a general responsibility for development of museums' [...] Although the UGC can have no general responsibility towards university museums, it does recognise the contribution that they make to higher education in particular and also to the nation (Thomas in Warhurst 1992:28).

Willet (1986) offered criticism of formula funding, writing:

> our greatest concern however was that no one is ultimately responsible for funding University Museums and Galleries. The UGC's formula goes some way towards recognising this problem but

> the secrecy in which UGC's funding calculations are wrapped does little to help (1986: 144).

Thomas (1992) continued,

> Until 1990, the University Funding Council, as it was then called, had chosen not to publicise full details of its special funding to university collections, but in 1990 this policy was changed and the full list of the 22 collections was made public (Thomas in Warhurst 1992:28).

Non-formula, or special factor funding, provides additional support for extras such as collections, where 'Special factors' are defined as

> commitments which the institution concerned cannot shed, or which the UGC would not wish it to shed, but which do not fit easily into those parts of the funding model that cover teaching and research. Museums, galleries and observatories were included as one heading in the section covering regional use or for use by the local community. However, universities were warned that they would not receive an allowance unless these commitments were 'exceptional' (Thomas in Warhurst 1992:28).[184]

Other such forms of funding include (where applicable) student tuition fees, business partnerships and private donation. Providing a European context, Lourenço writes: 'the UK has 'substantial tuition fees, whereas in Sweden and Germany access is free. Some countries have a stronger tradition of private donations to universities than others, while almost all universities presently establish business partnerships with the private sector, particularly in applied science, industry and new technologies' (Lourenço 2005: 386).

With perhaps the most decisive and considered reflection to date, Lourenço's (2005) doctoral thesis provides guidelines for securing sustainable and satisfactory funding throughout the university museum sector,

> It requires a) a common position from universities (i.e. at national conferences of rectors) and its negotiation at the highest level (i.e. with governments); b) curators who are aware of the special significance of university collections and who publicly and strongly advocate; c) engaged rectors with sensitivity and vision; d) the

184 As Thomas explains, 'Special Factor funding originally covered the total expenditure of the museum excluding the cost of premises (Thomas in Warhurst 1992:28).

> collaboration of all universities (old and new) in a given country and e) governments that are concerned with the advancement of societies. As long as university museums continue to act in isolation, seeking external funds for this or that building, staff member or exhibition, mostly without support from university administrations and ignoring other universities, funding will not be stable and university heritage will continue to be at risk (2005: 387).

Space/Physical resources

During the course of this research programme, a series of interviews and corresponding study visits provided first-hand information regarding the current status of university museums and collections in Britain. Perhaps the most obvious and visible concern for most university museum and collections professionals is the distinct lack of space available – for both staff and collections. Several interviews took place within crowded offices shared by several staff members, and on more than a few occasions, staff offices overrun with objects and collections as there was no suitable storage available elsewhere. That is not to say that the whole of the UK university museum sector operates with such restrictions. Also, those museums and collections managing with substandard conditions are often the most active internal-marketers, eager to raise institutional awareness about their alarming lack of resources.

Despite the series of UK regional surveys, information regarding the physical resources of British university museums and collections has remained rather unclear. Space is at a premium in British universities; classrooms for instruction, libraries, laboratories, academic offices, museums and collections all compete for larger slices of a pie which is not necessarily growing to meet their demand.

As the following interview response indicates, university museums and collections cannot justify channeling resources and facilities away from other institutional pursuits without the university's recognition of the value added to the institution in maintaining their own museums or collections.

> 'Yes I think the university does recognise [the museum] and I have got a public statement out of the Principal that said he values the museum and he thinks it should continue. The problem of course, is that space is expensive.'
>
> (M. Milner, in interview, 07 July 2006)

The following responses also provide views on the practical issues involved:

> 'The [University of Glasgow] department of computer science was celebrating 40 years [...] so they have their heritage as well as their collections of mostly computers. They knew that they should not be thrown out but they had no space, so they came to [The Hunterian Museum] and said, 'we want to celebrate 40 years and we want to have a conference and reception and would like the museum to do that and by the way here is a collection of early computers.'
>
> (E. Smith, in interview, 26 January 2006)

> 'The Ashmolean [Museum] did not have space for a glass-case top of the eighteenth century Borlase collection [of Cornish minerals] and said "Do you want it?' and obviously the [Oxford University Museum of Natural History] wanted to preserve it as a part of our history. The interesting thing about that is that the case top is probably going back to the Ashmolean [Museum] for a new display in the next few years.'
>
> (M. Price, in interview, 09 February 2006)

> 'The medical school museum, for example, is under threat at the moment because psychiatry wants the space and without representation at the senior level of university government there isn't the political weight to protect the very valuable collections.'
>
> (S. Alberti, in interview, 15 March 2006)

Warhurst's recognition of resources addresses specifically, 'what are the financial and physical resources available to [university museums]?' (1986: 138) Despite the breadth and depth of information gathered during the series of regional surveys regarding the collections and staff of British university museums and collections, the resources available to these museums and collections remain limited. Whilst the surveys present information concerning financial (e.g. funding sources, staff salaries, budgeting) and staffing (e.g. management, advisory groups, volunteers) resources, they present little information regarding university museums' and collections' physical resources (besides the objects themselves). That is not to say that financial considerations and staff are not relevant to a discussion of resources, but arguments regarding physical resources are underrepresented. Information regarding the 'premises' or 'accommodation' of university museums and collections is found exclusively in the survey of

northern England (Arnold-Forster 1993: 28), with storage present in all of the regional surveys but without the concentration expected of such a serious matter.

Space is at a premium in British universities; departmental growth and shift require new and expanding space all the time. The following response reflects an interesting and perhaps unique example, where the museum was not overtly competing for, but providing space for teaching and research, which it would later reclaim:

> '[Natural Science] was a growing subject area, there was a growing interest in it and [the Oxford University Museum of Natural History] was constructed to house both the collections and the entire science teaching and research of the university. In fact, the entire science area around here has grown from this museum. Each department as it grew needed more space [...] Each department expanded, new buildings were constructed. This museum is fundamentally central to the whole of the sciences at Oxford [...] The last department moving out of the museum only happened a couple of years ago. Now the Museum is devoted to the collections. But it still has very strong links to the departments and this again affects how we don't, indeed we can't cut ourselves off from the university.'
>
> (M. Price, in interview, 09 February 2006)

University museums and collections compete for space against teaching departments, laboratories and libraries – all deemed to contribute directly to the institution's core mission of teaching and research.

As Arnold-Forster observed 'most departmental collections have been found room wherever surplus cupboards, basement storerooms, warehouses, or laboratory shelving can be provided, almost invariably without the use of suitable storage materials' (1999: 25). Where purpose-designed storage is rare, university museums and collections have made do with inadequate space and environmental conditions. Despite the alarming implications, the limited physical resources of the museums and collections of British universities remain largely unknown outside of their institutions, and in some cases even within their own schools and departments.

Staffing

> 'HE staff working with HEMGCs face two particular problems: isolation and lack of training.'[185]
>
> (Arnold-Forster & Weeks, 2000: 16)

Issues surrounding staffing were featured in each of the UK regional surveys, ranging from the topics of management structure to volunteerism. Arnold-Forster explains:

> the overall pattern of staffing for university collections and museums shares few similarities with the rest of the museum sector, either in terms of their organisational structures or in the functions carried out by those with collections under their care. The grades and skill of the personnel involved vary greatly' (Arnold-Forster 1993: 24).

Besides lacking staffing comparability with 'other' or 'general' museums, university museums and collections often lack staffing comparability with their institutional colleagues, with rapid and frequent staff and departmental restructuring – common in universities – causing further confusion, as the following response indicates:

> 'There has been a lot of reorganisation. Our curator is now the director and we have two assistant curators.'
>
> (L. Sedman, in interview, 13 March 2006)

The inconsistencies found amongst the staffing structures of university museums and collections make it difficult to elicit patterns or chart progress and growth across the sector as a whole. As discussed in Chapter 2, the diverse nature of university museums and collections and different managerial and organisational arrangements prevents the identification of similar or even equivalent post holders within each institution. The variations in organizational and staffing structure reflect the present state of the university museum sector: incongruent in management and organisation. A selection of staffing structures demonstrates this:

185 Arnold-Forster employs the terms HE (higher education) and HEMGC (higher education museums, galleries and collections) in the series of UK regional surveys.

University of Dundee Museums Service - organisational chart

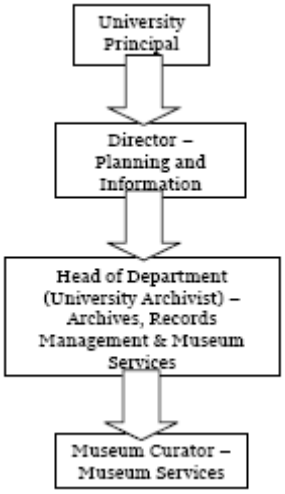

Figure 7.2 - The University of Dundee Museums Service, a part of the larger Archive, Records Management and Museum Services (part of the university's Directorate of Planning and Information) provides a common structure integrating the collections from the university, including collections of natural history, medicine and chemistry as well as furniture and art from the Duncan of Jordanstone Art College collection.

The University of Manchester – Manchester Museum staff chart[186]

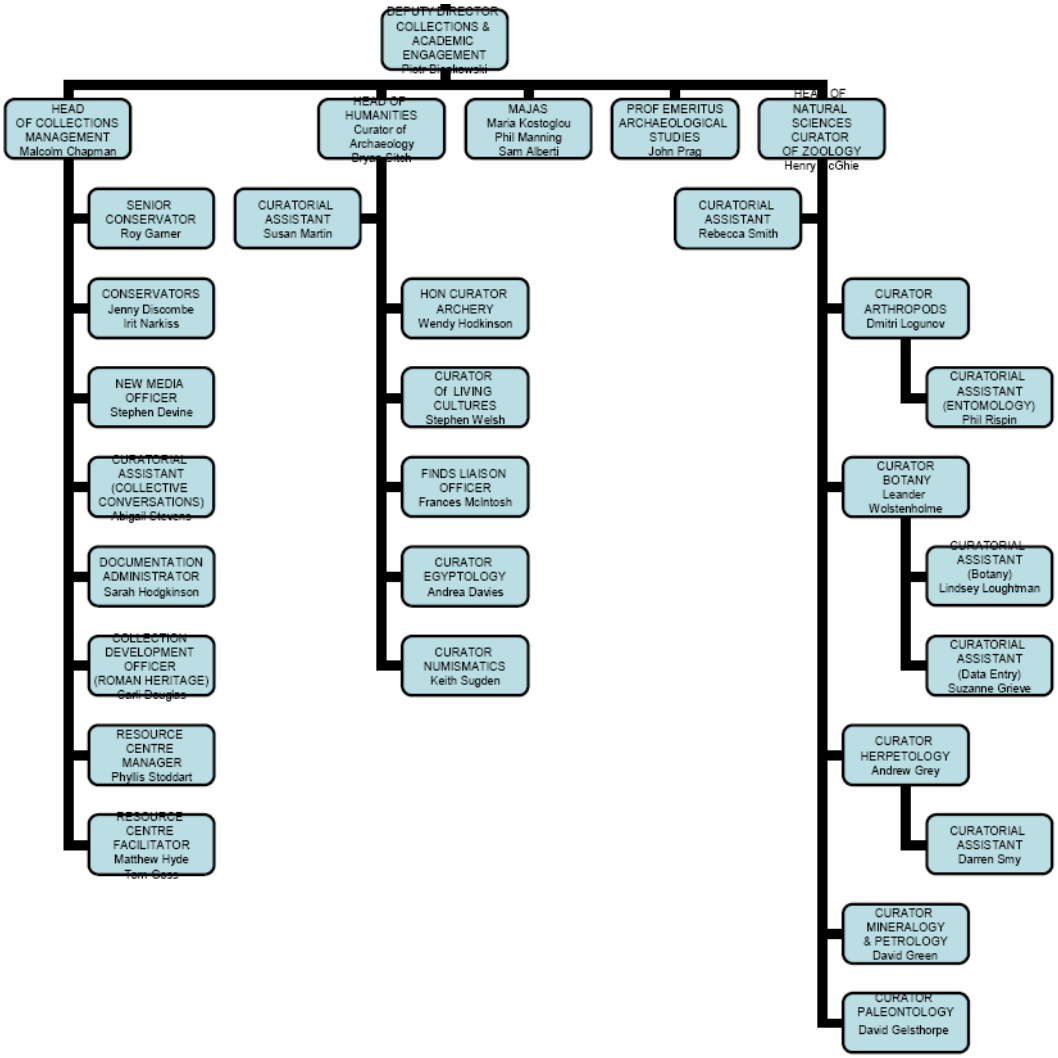

Figure 7.3 – The University of Manchester oversees the Manchester Museum and Whitworth Art Gallery (which make up a significant portion of their overall holdings) alongside departmental collections, which include amongst other things, collections of: archaeology, chemistry, computer science and geology. Under the Director, the Manchester Museum comprises two branches: Collections and Academic Engagement (pictured above) and Access, Learning an Interpretation (responsible for – among other things – marketing).

186 The University of Manchester formerly recognised a University Heritage Panel (UHP) though it dissolved in 2004 when the Victoria University merged with UMIST. In response to the Handley report (1998) the University of Manchester Collections Curators' Forum (CCF) was set up within the Victoria University in 2001. The CCF provides a forum for departmental collection managers to meet and discuss their common interests and activities and includes representatives from the Manchester Museum, the Centre for the History of Science, Technology and Medicine, the Centre for Museology and the John Rylands Library.

The University of London organisational chart

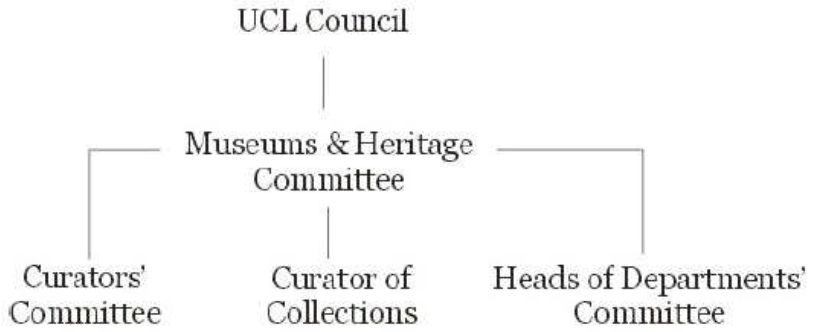

Figure 7.4 - University College London (UCL) benefits from direct accountability and communication with the Vice-Provost of the University as well as a financially responsible Pro-Provost. 'Simplified flow-chart of museums and collections at University College London (implementation dating 2000). The Museums and Heritage Committee is chaired by the Vice-Provost and composed of one Pro-Provost (usually the one responsible for UCL's finances) and three external advisors' (Lourenço 2005: 149).

In addition to the University of Dundee Museum Services (see Figure 7.2) and the Museums and Heritage Committee at University College London (see Figure 7.4), the creation of special committees and units within the university structure to manage individual and disparate museums and collections has taken place at the University of Reading (Museums and Collections Services, with similar cross-departmental units operating at the Universities of Oxford, Cambridge, Manchester and St Andrews, among others (Lourenço 2005).

As the UK regional survey of the Midlands revealed, 'many collections now simply subsist under *ad hoc* or unspecified arrangements, under difficult and reduced circumstances' (Arnold-Forster & Weeks, 2000: 16). Where one institution may operate a centralised collecting unit another university museum may have museums, collections and respective staff distributed across several departments. Arnold-Forster contends that 'staffing provision, as might be expected, varies from, at one extreme, museums with more than forty professional or academic staff, to the typical departmental collection without any formally designated curatorial staff' (1999: 40), going as far as to say in the instance of the northern universities survey, that 'the overall picture of staffing for collections and museums among northern universities is dispiriting.'

Outside the dedicated, more high-profile university museums (e.g. Ashmolean, Fitzwilliam, Hunterian, Manchester, etc), full-time staff are the exception, not the rule. 'Even the largest museums are under-staffed or are faced with the prospect of reducing existing levels of staff of all grades' (Arnold-Forster 1993: 27). Stemming from recommendations from the UK regional surveys, since the 1990s the creation of dedicated 'university curator' posts have materialised at least in Birmingham, Dundee, Durham, Edinburgh, London and St Andrews. Handley's 1998 report, *Continuing in Trust,* recommended that 'an individual with appropriate academic and museum training should be appointed on a full-time basis' at the University of Manchester.[187]

Amongst departmental museums and collections, perhaps the most significant staffing issue is

> the majority of collections [being] cared for on a part-time basis, the role of curator commonly being combined with other responsibilities such as those formally defined (a good example is a curator's post at the Geology Museum at Bristol). Indeed, a number of HEIs have no nominated member of staff to take overall responsibility for collections. The common pattern is for curatorial activities to be carried out when and if time permits, rather than as a matter of routine or priority' (Arnold-Forster & Weeks 1999: 14).

The staff members of a university museum are perhaps its greatest resource. Their individual expertise and experience account for the sustained development and even existence of a majority of Britain's university museums and collections. As Arnold-Forster & Weeks contend, 'there is overwhelming evidence that the skills and dedication of staff are critical to the survival and successful development of HEMGCs in the Midlands' (2000: 16), as 'the fortunes of an HEMGC can fluctuate according to how it is staffed' (1999: 14).

187 To date, the post of university curator (responsible for those collections outside of the Manchester Museum) at the University of Manchester has not been realised.

7.3 The 'crisis' reexamined

> 'Academic collections and museums provide special opportunities for experiencing and participating in the life of the University. These collections serve as active resources for teaching and research as well as unique and irreplaceable historical records.'
>
> (Declaration of Halle 2000)

Much has been written about the 'crisis' of resources, (e.g. Warhurst 1986, 1992, Willett 1986, Arnold-Forster 2000, Merriman 2002) but the chief aim of this chapter is the presentation of information regarding university museum and collections' resources accrued during the course of this research programme, establishing patterns where possible and revealing tendencies where they exist. Whilst a distinct lack of resources continues to pervade the sector, the current situation is not entirely grim.

As the following response indicates; good practice does exist and can serve as benchmarks:

> 'There are a number of collections [within the University of Edinburgh] … [such as] the School of Scottish Studies [which] are very well organised. They have museum-quality storage and mobile racking and are quite clued up on how to preserve materials.'
>
> (E. Peppers, in interview, 24 November 2006)

Where resources such as funding, staff and facilities are lacking, less considered resources such as expertise and networking have the capability to compensate for shortcomings and cover gaps left by financial and staff cutbacks, as discussed in the following section.

Perhaps the most crucial element necessary for not only the continuity of collections, but also their resurgence has mostly to do with their relevance. As Lourenço argues

> Relevance brings resources, but more importantly, relevance removes the feeling of being permanently at the mercy of a rector's or a dean's budgetary discretion, relevance brings recognition and visibility, relevance brings stability, autonomy and meaning (2005: 156).

7.3.1 Increased interest and development of university museums and collections

This research programme revealed a marked increase in museum developments,[188] projects, structural and organisational considerations and an overall interest in university museums, collections and heritage. In terms of renewed interest and university museum regeneration, Lourenço's European study recognised that 'many universities are developing alternative organizational and management models to merge collections into newly created museums' (2005: 123). The current research revealed a renewed awareness and concern across the sector following the 1980s 'crisis' and the subsequent completion of the UK regional survey series. Though UK university museums and collections are still facing challenges (Merriman 2002), they have certainly shown a marked improvement over the last two decades, particularly in comparison with those found in continental Europe (Lourenço 2005). Previously, Lourenço surmised that these developments are the outcome of three factors:

> Firstly, the strategic collaboration between all parties involved has been crucial: universities, the university museums groups UMG and UMiS, museum authorities (national and local), and the Museums Association (MA), UK's association of museums and museum professionals. Secondly, detailed knowledge of the realities of the field has played an important role: an extensive survey of university museums and collections was undertaken from the late 1980s until 2002. The information obtained has paved the way for sustained and coordinated advocacy. Finally, the resulting investment was strategically planned and executed, starting with the cataloguing of collections and an assessment of their accessibility, both of which were appropriately funded in the majority of cases (2005: 104).

Whilst I agree that an increased awareness of the concerns of UK University museums (i.e. Warhurst's triple crisis') resulted in the formation and collaboration of professional bodies as well as the systematic examination and assessment of university museums and collections across Britain (i.e. UK regional surveys), the current atmosphere of UK university museums and collections

188 Future museum developments will be addressed in Chapters 8 and 9.

indicates a more internal, institutionally motivated assessment, where the current tendencies include: the influence and strength of individuals determining the current state and future of collections, individual institutions conducting museums and collections audits and survey reports and the consideration of the relationships between institutional cultural assets (e.g. museums, collections, archives, and libraries).

i. Individualism

> 'The best gems in the university [are] the people and the amount of information they [have].'
> (E. Peppers, in interview, 24 November 2006)

> 'But everything is very dependent and down to people – which can be inconvenient!'
> (L. Sedman, in interview, 13 March 2006)

During the series of interviews and study visits comprising the current study's fieldwork, the strength and influence (both positive and negative) of the individual proved a recurrent topic of discussion. The individualism discussed generally took the form of individuals initiating and maintaining museums and collections or individuals initiating change within museums and collections. As an example, the formation of a second-generation museum Lourenço explains, 'takes persistence at an individual level (often against the prevailing mood amongst colleagues)', as opposed to the organic formation of a first generation museum which emerges 'naturally from the teaching and research collections in a given department' (2005: 78).

> 'There are some Heads of Department who are interested in their museum collections, but we get some who just aren't – and how do we deal with that?'
> (L. Sedman, in interview, 13 March 2006)

University museums and collections thrive at the individual level. Independent research can require, and involve the procurement of, a significant body of objects necessary for advanced study, and this can provide a lasting legacy which extends these objects beyond their initial function. These may be in the form of 'founding collections'[189] or, an example from the Sedgwick Museum of Earth

189 'Founding collections' are discussed in Chapter 5 of this thesis.

Sciences, a research collection acquired on the completion of a departmental PhD project (L. Hide, in interview, 07 September 2006). Personal collecting and expertise of this nature is arguably the cornerstone of university museums and collections and this unique quality requires careful examination. As Handley reports in the University of Manchester internal audit report *Continuing in Trust* (1998), 'many of the collections at the University [of Manchester] have been formed through the individual collecting enthusiasm of members of staff, particularly within what is now the School of Biological Sciences or the Department of Earth Sciences' (1998: 23). Similarly, Kate Arnold-Forster contends that the 'preservation of redundant scientific equipment is an area where much has been achieved through the personal initiative of staff with an appreciation of the historic significance of the material they have saved' (1999: 40).

Despite innumerable university collections having been safeguarded by interested individuals or information regarding their provenance, function and historical merit being kept alive by a select group of experts in the field,[190] Handley warns of a 'danger that individuals may come to regard collections as their personal property' (1998: 24). *Continuing in Trust* offers the following recommendations to prevent such incidents:

> It is our view that any collection amassed in the course of professional research should be considered the property of the University of Manchester and remain in the University after the student or member of staff has left [...] of greater concern is the fact that members of staff in charge of university collections may, themselves be private collectors. It is important that these two activities should never become confused as the University cannot afford to house and curate the collections of private individuals and does not wish to risk seeing its own possessions subsumed into the personal collections of others' (Handley 1998: 24).

190 For instance, Continuing in Trust (1998) cites the Osborne Reynolds collection at the University of Manchester as an example of a collection which has been 'safeguarded largely through the efforts of a single interested professor' (Handley 1998: 24).

Another danger associated with the personal investment of individuals with university departmental collections is retirement. Often the only individuals who can provide accurate and comprehensive information regarding specialised collections are those who directly worked with it, whether through the collection's formation, maintenance, and use.

As the following response indicates, where *ad hoc* research and teaching collections developed over time, documentation is lacking and the only sources of information are those remaining individuals who historically used or currently care for them:

> 'I know that as people are getting older and retiring that this information can leave with them, so I am hoping to go and talk to people. Sometimes I visited for 15 minutes when people were not interested or didn't have much information, but sometimes I was there for 2 hours. I want to go back to talk to a few key people who hold a lot of information about the collections.'
>
> (E. Peppers, in interview, 24 November 2006)

> 'You need some personal connections to make things really happen.'
>
> (S. Johnston, in interview, 09 February 2006)

Through the research programme's series of interview and study visits, it became clear that the strength of the individual was not limited to the creation, use and subsequent safeguarding of collections within universities. In several instances, the attitude and motivation of an individual was enough to determine the level of interest taken in the projects and activities of university museums and collections. Conversely, reviews of unsatisfactory conditions and negative perceptions of collections can be alleviated through one influential individual's attitude.

As the following response indicates, decisions regarding the current state and future of collections often fall to the discretion of an individual:

> 'It can hang to some extent on the personal prejudices of an individual, for instance the Principal, if he or she has an interest in that area, then we are likely to get a more sympathetic response. But the collections are there all the time. Therefore the level of support varies over time.'
>
> (E. Smith, in interview, 26 January 2006)

Museums can themselves effect changes in external perception by extending their image and services across various university departments as exemplified in the following response:

> 'I think it matters in terms of marketing what you call yourself, as in you can see the building and say there is the Marischal Museum and they have these certain collections, but the display cases we have in the university library are seen by hundreds of thousands of people a year where here at the museum they are seen by 25,000.'
>
> (N. Curtis, in interview, 27 February 2006)

Accordingly, the institutional heritage of universities can be found across museums, collections, archives and libraries, etc., as the following responses indicate:

> 'Now and again there are things which are border line. It tends to be more with the archives. Archives have got a problem with space at the moment so I think we are going to be keeping things which should technically be in the archives. But we have a good relationship with the archive department, so really we do not care who has it, as long as it is being cared for. I think that is the best way forward. You can't say 'Oh, that should really be in Archives' or "That should really be in Collections'. A good example is Obstetrics and Gynaecology; we have a collection with objects, books and pictures. Should the books and papers go to Special Collections and Archives or should it come to the collections? The objects match the images in the books. My feeling is, unless we have a special room in store properly fitted out, then the books and papers are better off with Special Collections and Archives. One thing that archives have done is say that we can deposit things with them - but the department can retain ownership of them. I think that will be an asset, so that departments can still say it's theirs and be able to put it on display but it is stored in Archives and Special collections.'
>
> (L. Sedman, in interview, 13 March 2006)

> 'The University cares for a number of museum collections (Marischal, Zoology, Natural Philosophy, Geology, Pathology & Forensic Medicine, Anatomy and Herbarium) which, alongside Special Libraries & Archives, can be seen as the institution's heritage.'
>
> (N. Curtis, in interview, 27 February 2006)

> 'Heritage might also include the history, so my colleague from the university archive [...] looks after the administrative material like the papal bull that arrived to set up the University 500 years ago and all that type of material accumulated since then.'
>
> (E. Smith, in interview, 26 January 2006)

A final consideration is that of the collegiate universities; Cambridge and Oxford. How do the individual college collections compare to the previous discussion of integrating libraries and archives?

> 'Oxford is a collegiate university and it is made up of some 30-odd colleges, some of which have very long histories [...] and many of which have collected and made their own collections, and in the case of Christ Church, it has its own picture gallery [...] In the case of Oxford, those colleges have a radical degree of independence in how they operate. So if they want to lend out any of their treasures, which I think they should be encouraged to, I hope that they will lend them to the University Museum. Of course, we have no control over that [...] It is up to individual colleges whether they choose to use the Ashmolean this way, but I hope they do and part of my job is to improve the relationship between them, the museum and colleges, in the hope and expectation that the colleges will place major collections on loan here, and you will see as you walk about, [...] there is a major loan of silver and gold from Corpus Christi College in the silver gallery, in the medieval gallery you would see a major loan of medieval maces and a wonderful figurine from All Souls, we have collections of coins from a number of college's numismatics collections and a whole series of such things and that is indeed one of our prime tasks, it seems to me.'
>
> (C. Brown, in interview, 08 February 2006)

7.4 Summary

Today the 'crisis' of university museums and collections has perhaps more to do with limited resources than an unclear identity and purpose or lack of recognition because without fundamental resources, the university museum cannot survive, let alone establish a recognisable identity and purpose. The resourcing needs of university museums and collections can be simplified as three simple, yet integral requirements: funding, space and staff. A majority of British universities suffer from chronic under funding, though perhaps the most obvious and visible concern for most university museum and collections professionals is the distinct lack of space available – for both staff and collections. Whilst a distinct lack of resources continues to pervade the sector, the current situation is not as bleak as first thought. Where physical resources are lacking, less considered resources such as expertise and networking have the capability to compensate for shortcomings and cover gaps left by financial and staff cutbacks.

8. Universities, heritage and the future: marketing identity

'Our future is incredibly uncertain, positively uncertain.'
(N. Curtis, in interview, 27 February 2006)

Potentially, university museums have the standard of collections, availability of facilities and on-site expertise to provide a progressive museum service. The university is an institution which may combine a tradition of teaching extending back to the Middle Ages with participation in modern teaching and cutting-edge research. Similarly the university museum, too, can remain relevant in the 21st century yet recognise its early foundations. However, as discussed in Chapter 7, university museums generally lack the funds to maintain their collections and the space required for storage and display, as well as the appropriate staffing requirements for the management, preservation and research necessary to realise such objectives.

Once viewed as the 'model' of the modern museum,[191] university museums have endured centuries of expansion, reconciliation and restructuring, leaving university museums lacking their original innovation, with their most problematic period being perhaps the last 20 years. De Maret suggests that in order to transform the Ivory Tower of academia into a 'watch tower, or even better, into a lighthouse – a beacon to attract students and public interest – university museums must become a revolving light, highly visible on top of or at the centre of the academic tower, highlighting the values, the traditions, and the role of our Alma Mater' (2006: 83). During the course of this chapter I would suggest that in order to highlight the values, traditions and role of a university, each institution can utilise its museums, collections and material heritage to strengthen and promote its identity, which in turn can serve as the foundation of a 'corporate brand' or marketing tool.

This chapter is arranged as follows: firstly, an understanding of marketing proves essential, with an introduction to marketing which then focuses on museum

191 Besides the Ashmolean Museum, university museums at Leiden, Paris and Bologna have been cited as early and influential examples.

marketing; the subsequent section applies museum marketing principles to university museums, before an examination of the current practice of museum marketing in British university museums is presented; after narrowing the focus of the study the final sections present the first (St Andrews) and second (Liverpool) case studies in a broader sense before revealing their current marketing procedures, expanding to their future intentions and potential for growth and development.

8.1 Museum marketing

> 'Marketing is a process that seeks to achieve the museum's purpose in relation to its public.'
>
> (McLean 1997: 3)

The following definitions provide a contextual framework for general marketing, non-profit marketing and then museum marketing specifically. The literature review, which follows directly after, traces the development of museum marketing from early attempts to broaden the concept of marketing on to more recent studies of museum marketing theory. With the foundation in place, an examination of university museums and the application of marketing principles will follow thereafter. According to the following sources, marketing is:

> 'the management process responsible for identifying, anticipating and satisfying consumer requirements profitably.'
>
> (UK Chartered Institute of Marketing)

> 'the process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create exchanges that satisfy individual and organizational goals.'
>
> (American Marketing Association)

> 'at its core an exchange process between those who seek a product or service and those who can supply that product or service.'
>
> (Kotler & Kotler 1998: 59)

For non-profit organisations, the UK Chartered Institute of Marketing's definition should end with "…satisfying consumer requirements", because profit is not the motivating factor (Hannagan 1992). Therefore, the process of marketing within a non-profit organisation can be understood as one:

> 'Conducted by organizations and individuals that operate in the public interest or that foster a cause and do not seek financial profits.'[192]

And specifically, the marketing process within the museum or gallery:

> 'is the management process which confirms the mission of a museum or gallery and is then responsible for the efficient identification, anticipation and satisfaction of its users.' (Lewis 1991 quoted in McLean 1997: 47)

8.1.1 Museum marketing in contemporary literature

Why should museums endeavour to become market-oriented? According to Cossons (1985), despite the relatively static role in the sustained preservation, interpretation and display of collections, public attitudes towards museums have changed over time, as society has become increasingly mobile and has greater leisure time and disposable income. Increased choice permits individuals to become more discerning and demanding of product and service quality, forcing museums to justify their position within the greater 'market.'[193] Runyard and French argue that in order to 'survive and thrive in the 21st century', museums will have to apply 'increasingly sophisticated marketing techniques to attract visitors in a sometimes highly competitive environment' (1999: xiii).

Whether museums as non-profit organisations fit into marketing theory has occupied academic research since Kotler and Levy's 1969 article 'Broadening the Concept of Marketing', which presented marketing as an 'all-pervasive activity which applied to services, people, and non-profit organisations as much as to manufactured goods' (McLean 1997: 40). Before then, most academic research and discussion centred on the differentiations between marketing services and marketing goods, with Bateson (1989) and Berry (1980) arguing that significant distinctions exist between goods and services, though Enis and Roering (1981) remain unconvinced that these differences have 'meaningful strategic implications' (Irene 1994: 12).

192 Definition provided by University of Delaware Introduction to Marketing instructor Alex Brown. See http://www.udel.edu/alex/chapt24.html , accessed 31 May 2007.

193 The Museums and Galleries Commission 1994 report: By popular demand: a strategic analysis of the market potential for museums and art galleries in the UK provides Stuart Davies' explanation of 'markets' as 'the framework for the exchange of goods and services' (1994: 11).

As McLean (1994: 53) explains, market theory 'distinguishes between consumer goods and services according to a classificatory system with five key dimensions: intangibility, inseparability, heterogeneity, perishability, and lack of ownership'.

- Intangibility proves the most frequently discussed dimension as it's the only characteristic that is common to all services (Klein and Lewis 1985) and implies that a service is experienced (Bateson 1979, Berry 1980).
- Inseparability indicates that a service is first sold, then produced and consumed (Berry 1980, Lovelock 1984).
- Heterogeneity implies the high variability of services offered, which proves difficult to standardise (Berry 1980).
- Perishability means that services cannot be saved for or used at a later date.
- Lack of ownership is particularly important within museums, as it means that one does not own anything when one has purchased a service. (Irene 1994).

Marketing techniques originally developed in the commercial sector required translation to non-profit or non-business organisations, as Kotler and Levy (1969: 15) argued: 'the choice facing those who manage non-business organisations is not whether to market or not to market, for no organisation can avoid marketing. The choice is whether to do it well or poorly'. Kotler (1977) became increasingly concerned with the idea of marketing for non-profit organisations, demonstrating that the transfer of the marketing concept to the cultural sphere (e.g. museums and art galleries) was both feasible and appropriate.

Beyond academic research and discussions regarding the differentiation between marketing goods versus marketing services or the feasibility of applying marketing theory to non-profit organisations, the notion of exchange pervades marketing literature. According to Houston and Gassenheimer (1987), marketing is the study of exchange. Whether such an exchange need be financial remains an issue of debate. Kotler (1983) proposes that the essence of marketing is the exchange of values between two parties, though Bradford (1987) questions whether a visitor in a museum 'gives' anything in exchange for his visit.

Rodger (1987) in turn, contends that arts marketing brings an artist's work and an audience together to enable interaction mutual satisfaction.

In an extensive review of museum marketing literature, Bradford (1987), came to the following conclusions:

1. General marketing theory cannot be directly transferred to the marketing of museums and galleries.
2. There has been a failure by marketing to take account of the institutional policies of museums and galleries.
3. There is a lack of museum marketing theory derived from a study of museums. (Bradford quoted in Irene 1994: 32)

Following Bradford's 1987 literature review, a marked increase in the published material regarding museum-focused marketing (McLean 1994, Kotler & Kotler 1998, Runyard 1994, Runyard & French 1999) has provided the sector with a firm foundation on which the theory and practice of museum marketing now stands.

8.1.2 Applying marketing principles to university museums

> The University determined about 10 years ago that one way of making better use of its collections was to use them as kind of a marketing tool for the institution itself.'
>
> (E. Smith, in interview, 26 January 2006)

> 'Marketing, it is contended, is facing a crisis (Brady & Davis 1993; Wilson & McDonald 1994): a crisis in identity.'
>
> (McLean 1997: 41)

McLean (1994: 41) argues that the 'complexity of the contemporary marketing discipline has led to much misunderstanding and criticism' and much like university museums, marketing is facing a crisis in identity.

British universities are a part of a public,[194] not for profit, heterogeneous, services-oriented market, much like the museums sector. The institutional size of universities also proves wide-ranging. The public-sector aspect of British universities was not always the case and the future of the UK university sector remains an issue of debate.

194 Public – meaning funded predominantly through national/regional government channels.

As Boylan explains, 'for centuries universities were essentially private foundations constrained only by the terms of their Royal Charters [...] However, during the years following the Second World War, successive national reforms in education and its funding quite quickly brought even the most ancient universities much closer to the public sector, and – critically – increasingly dependent on public funds' (2002: 66) as the Labour governments of 1945-1951 and 1964-1970 eliminated long-established tuition fees for courses and established maintenance grants for students. During the Thatcher era of Conservative government from 1979 to 1990, major reductions in overall funding to socially beneficial services such as health, social welfare, education and culture reflected Prime Minister Thatcher's emphasisis on reduced state intervention, free markets, and entrepreneurialism (Boylan 1999). The New Labour government elected in 1997 adopted Conservative's 'consumerist' view of education, reintroducing university tuition fees, establishing student 'top-up' fees[195] and replacing student grants with repayable student loans. Today, the operational costs of British universities are met through a mixture of national and regional government funding channels and a variety of research councils, supplemented by student tuition fees. With a set amount of public money divided across the numerous institutes of higher education each year, universities are increasingly looking for alternative funding sources, such as overseas student recruitment (see section 8.2.3).

Suffice it to say, the global market of higher education presents both the consumer (e.g. students, staff and stakeholders) and the 'provider' (university staff, stakeholders, etc.) with constant change and complex marketing structures where the consumer and provider overlap. Accordingly it is difficult to isolate what the university 'product' is and what 'market' higher education is a part of (see section 8.2). In turn, how can and do university museums and collections relate? As Boylan explains:

195 From the 2006-2007 academic year, 'top-up' fees (maximum £3,000 per year) will replace existing tuition charges for undergraduate students at universities in England and Wales.

> the very scale of use of so many university museums by the general public rather than the university's students and staff raises serious longer-term questions about the role and especially the funding of such museums [...] actively promoting a 'consumerist' economic model', and 'in such a financial climate it is hardly surprising that universities may be questioning their traditional role in providing for the cultural needs of the wider population of their city or region, not just fee-paying students of the university itself (Boylan 2002: 71).

If university museums are questioning their traditional role how does this affect the application of marketing principles? In this sense, redefining traditional roles can be understood as identifying and targeting new markets or market segmentation. Market segmentation is described by McDonald and Dunbar (1995:10) as the 'process of splitting customers into different groups, or segments, within which customers with similar characteristics have similar needs.' By doing this, McLean contends, 'museums should be able to anticipate their needs and accordingly decide where to place efforts for audience development' (1997: 99).

As the *Marketing and Public Relations Handbook for Museums, Galleries and Heritage Attractions* (Runyard and French 1999) explains, the design of a marketing strategy involves defining the product (i.e. unique selling points), describing the environment (e.g. SWOT analysis),[196] determining the potential market, organising the potential market into segment markets, creating a set of objectives and a strategy based on the market research, production of a marketing plan and finally implementing the marketing activities (Runyard & French 1999: 45-8).

196 The SWOT or a 'situational' analysis refers to 'Strengths, Weaknesses, Opportunities and Threats. The first of this analysis – strengths and weaknesses – examines the company's position, or that of its product, vis-à-vis customers, competitor activity, environmental trends and company resources. The second half of the SWOT takes this review further to examine the opportunities and threats identified and to make recommendations that feed into marketing strategy and the marketing mix. The result of the SWOT analysis should be a thorough understanding of the organisation's status and its standing in its markets' (Dibb, Simkin, Pride & Ferrell 1997: 686). An example of a SWOT analysis can be found in Handley's Continuing in trust (1998: 43).

8.2 The current state of marketing: British university museums

> 'Emphasising the University is an important feature of all our marketing activity.'
> (N. Curtis, in interview, 27 February 2006)

Perhaps the first step in understanding how marketing principles apply to university museums is to understand exactly what it is that universities offer for exchange and what they expect or receive in return. What is the museum product? Does the product of a university museum differ? As McLean explains, the product of the museum is 'a bundle of images in the mind of the user, with the nature of the reaction to the museum product being psychological, rather than physical' (1997: 105). Although there exists a physical product (the collection), what is really being marketed by the museum is intangible; consumers are entitled to the temporary use, generally by display, of the product (McLean 1997), which is 'central to advancing the institutional mission' (McLean 1997: 107), and the 'other products or services provided by the museum are the 'secondary' or 'augmented' products, which complement or facilitate consumption of the core product(s)' (McLean 1997: 107).[197] To summarise, the museum product is 'immensely complex, potentially involving scores of different activities and events. It encompasses both the collection and the staff, and is augmented by a variety of support services. The numbers of ways in which the product can be enhanced is endless [...]' (McLean 1997: 127).

If the museum product comprises its collections, activities and services, then the product of university museums must include those items, activities and services related to the research associated with their facilities and collections. Therefore it is important to establish whether the parent institution views its museums' and collections' displays as 'showcases' where the product is the collection (e.g. university treasures, history, etc) and services, as described by McLean, or if the

197 The Audit Commission in its report on local government museums in the UK, The Road to Wigan Pier? (1991), provides a classificatory scheme of the products potentially offered by museums: conserving the heritage (stewardship), support for scholarship and research, information, education, general visitors and other services.

displays are regarded as 'shop windows', highlighting activities relating to the current working atmosphere and research associated with the university.

8.2.1 The university museum: showcase or shop window?

If the university museum 'product' is defined as the collections, staff and surrounding activities (e.g the impact of research and teaching), then certainly their display can be characterised as the 'shop window' from which 'consumers' can look in. The 'consumers' then, include university staff and students (past, current and prospective), the surrounding community and the more general public. In addition to fulfilling the triple mission[198] (teaching, research and display) in accordance with the role of the university, university museums have the potential to provide their parent institution with an opportunity for marketing. The 'shop window' functions as a point of interaction between the university's academic and research community and the greater community – whether these be members of the public with a general interest in the university or museum, or prospective students interested in gaining a closer look at the resources available for study as well as the working atmosphere of the university. In that case, student recruitment and university museums and collections have a potentially beneficial relationship which should be explored (see section 8.2.3).

Besides serving as an aid in student recruitment as a university 'shop window', the university museum can act as a 'showcase', providing the university and greater community with an institutionally distinctive view of the university's treasures and accomplishments, through the quality and breadth of its material heritage. University museums and collections thus act as intermediaries between the general public and the university, providing a common space for the interpretation and display of university history, activity and image.

198 The 'triple mission' is a widely accepted concept referring to the university museum's responsibility for teaching, research and public display. As Lourenço explains, the Ashmolean first 'institutionalised' the triple mission, as its 'major breakthrough was the fusion of the teaching, research and public display … It was this model that constituted the Ashmolean's major legacy to university museums … this model would be emulated and adapted by university museums across the world.' (Lourenço 2005: 66)

A number of different responses emerged during the course of this research programme, in answer to the interview question:

'In your opinion, does the museum serve as a 'showcase' of university history or as a 'shop window' on current university research?'

> 'The university, I think, is very happy to have these windows, shop windows as it were [....]'
>
> (S. Johnston, in interview, 09 February 2006)

The following responses indicate a parent institution that has adopted a 'showcase' approach to its image and display:

> 'Yes, it is. These collections all belong to the university itself. We are a university museum and we are displaying the treasures of the university.'
>
> (C. Brown, in interview, 08 February 2006)

> 'I think the amount of interest in the history is growing, and there is a desire to show more of what is actually going on in the museum now. We have been talking about having a gallery up here which will showcase Oxford science. One of the things we are hoping is going ahead is the space formerly used by the chemistry department. We will be having a new education centre and this will also showcase Oxford science.
>
> (M. Price, in interview, 09 February 2006)

The following response indicates a museum that has adopted both a 'shop window' and 'showcase approach to its image and display:

> 'I would say that the Sedgwick aims to do both but I think it has more work to do. The institute is still more about the history than current research. It is not quite there yet. There is more it needs to do to show that balance. The Whipple; as a part of the students' final project they do put on a museum display in the gallery. I am not sure how much visitors are aware. In that sense, I think it is more about historic collections.'
>
> (L. Hide, in interview, 07 September 2006)

Finally, the following response indicates a more indirect approach to promoting its image:

> 'No. The Fitzwilliam Museum does not serve in this way directly although it is frequently the venue chosen by the University for entertaining corporate supporters of the University, sometimes in the company of those who are at the forefront of its research.'
>
> (M. Greeves, *in litt*, 08 March 2006)

As McLean explains, 'the museum's core product, its exhibition, together with its information functions, its infrastructure, and its support services, are all communicating a message to the public' (1997: 129). Whether the museum or collection emphasises the university's history through the display of heritage objects and collections or the university's current working atmosphere and contemporary pursuits determines its message.

8.2.2 The university museum: marketing: organisation

Given the diversity of university museums it is not surprising that their marketing follows organizational and structural suit. The heterogeneity of marketing programmes within British university museums can be seen as a result similar to the late inception of university heritage (See Chapter 4). I would suggest that the relatively recent inception of museum marketing led to the underdeveloped and inconsistent employment of marketing across the university museum sector. Although McLean contends that museums 'are becoming much more receptive to marketing'[199] (1997: 37), university museums have remained relatively underdeveloped, as the following responses indicate:

> 'We don't specifically have a marketing officer at present though we should have such a person. [We have a] press officer who has notional responsibility for that area [...] However, it is on my mind we will have somebody called a marketing officer by the time we open the new building and indeed considerably in advance. So basically, the marketing jobs are done by the development staff at present time, however I think there is a real need for somebody called a marketing officer or a marketing office and we will put that in place shortly.'
>
> (C. Brown, in interview, 08 February 2006)

> 'We don't have marketing within the Museum at all. All of the marketing takes place in the [University's] Communications and Media.'
>
> (E. Peppers, in interview, 24 November 2006)

Despite having an awareness of the importance of marketing within the museum, limited funding and resources prohibit many university museums from creating a and supporting a dedicated marketing department, in turn limiting the

199 In the UK by 1988 'there were merely five full-time marketing posts in museums, while by 1992 this had increased to forty' (McLean 1997: 37).

opportunity for the development of a formal marketing strategy and the implementation of marketing activities. As Christopher Brown, Director of the Ashmolean Museum of Oxford recalls, on arrival at the Ashmolean Museum from the National Gallery where he previously held post:

> 'I was, frankly, surprised to find that not all of the basic tools of the modern museum, or few of them were in place [at the Ashmolean Museum]. No doubt, this had something to do with the fact that a university museum is less well funded and less well resourced than a national museum.'
>
> (C. Brown, in interview, 08 February 2006)

University museums which lack marketing departments or staff dedicated to producing and implementing marketing and public relations activities may choose to draw from their parent institutions' resources (e.g. staff and their connections, etc) as they are generally larger, more developed and have the experience of promoting the activities and facilities related to higher education.

> 'We work very well and closely with our [University] Public Relations people.'
>
> (J. Hamilton, *in litt*, 13 February 2006)

McLean contends that 'marketing is too often regarded as a bolt-on feature, which is not integral to the museum's activities' (1997:41), adding: 'the member of staff responsible for marketing should be part of senior management. There must be communication between different departments or functions within the museum' (McLean 1997: 50). 'Communication', McLean continues,

> is a museum-wide activity, not just a series of isolated functions. A holistic approach needs to be adopted, not only to the communication of the product, but to every aspect of the museum that communicates in some way to the public. Each function of the museum needs to collaborate, which may even require a reassessment of the organisational structure of the museum (1997: 129)

The following response presents an example of a museum which recognises the advantages of a holistic approach to marketing, employing a committee of individuals from across the museum, though it seems this arrangement is as much a result of strategic planning as it is an attempt to overcome organisational limitations:

> 'There are quite a few people involved at different levels. In terms of us trying to market things for the money to help us run, you see our university grant barely covers the cost of staff; the other costs have to be fundraised [...] In terms of people coming to visit the museum, we have a public services committee [...] chaired by one of the curators and includes education staff, front of house staff, shop staff, administrative staff and the Director [...] Publicity is up to the administration for the most part [...] In many ways it is a gap in our set-up that we do not have an individual that would have overall responsibility in marketing [...] The University has a press office and we liaise with them. We have marketing through the university.'
>
> (M. Price, in interview, 09 February 2006)

From this response it is evident that several marketing structures can exist within a single institution. In this case museum publicity falls under the remit of the Director with a public services committee overseeing visitor-related promotion, though the museum relies on its parent institution's press office for general marketing. As the response indicates, overall responsibility for marketing does not exist within the museum itself. Whether this method of marketing provides more flexibility and coverage than a single, more cohesive scheme may depend on the size and pre-existing organisation of the institution of which it is a part. As McLean contends, 'ultimately [...] the museum itself is responsible for marketing. Only the museum can ensure that marketing is pursuing the purpose of the museum' (1997: 60).

An additional example (from another museum within the same university) provides a candid look at the often unclear position marketing has within institutions, as demonstrated by the response gained from the following question:

'Can you clarify the organisation or the scope of the marketing within the museum or the university as it relates to the museum'?

> 'No, it can't be clarified. It is too obscure a subject! That sounds like I am being flippant, because I am. But the response is true. We are looking forward to the happy day when a role might be born and our marketing and outreach will be on a sounder footing than it is at the moment. As a part of the next round of Renaissance in the Regions funding, we are due to get a half-time audience development manager. The range of that person's activity will be audience development in the broader sense, but it will be

> marketing and looking after the basics of marketing as well as trying to bring in new audiences. At present, our marketing is done in an *ad hoc* way, I would have to say. Not that it's ineffective; it is just that we do it ourselves [...]'
>
> (S. Johnston, in interview, 09 February 2006)

The heterogeneity of marketing structures within university museums ranges from those institutions which either lack the organisation or resources to produce and implement formal marketing strategies, to those operating with *ad hoc* staffing structures, to the following institutions, which maintain dedicated marketing staff and departments:

> 'My guess is that we are the only university in Scotland that has appointed somebody specifically to do marketing. [The post holder] has a background in marketing and was appointed perhaps about 4 or 5 years ago, and it reflected our wish, our attempt to be more outward looking [...] The University determined about 10 years ago that one way of making better use of its collections was to use them as kind of a marketing tool for the institution itself.'
>
> (E. Smith, in interview, 26 January 2006)

> 'The Museum has recently reinvigorated its marketing and clarified it [...] there is a dedicated member of staff whose sole job it is to provide marketing for the Museum. It is a very clear and professional attitude towards marketing and leading that into widening participation in conjunction with the University [...] and they are very good at it, given the figures are soaring.'
>
> (S. Alberti, in interview, 15 March 2006)

> 'The Fitzwilliam Museum has an active marketing, press and public relations office run by two people and funded by the AHRC and the Fitzwilliam Museum Trust. Its purpose is to raise the profile of the Museum and to disseminate information about its collections, exhibitions, education programmes and events.'
>
> (M. Greeves, *in litt*, 08 March 2006)

The Fitzwilliam provides an interesting case in the greater context of the University of Cambridge. Amongst the eight registered museums[200] associated with the University, only two maintain dedicated marketing staff.

200The eight museums include: the Fitzwilliam Museum, Museum of Archaeology and Anthropology, Museum of Classical Archaeology, Whipple Museum of the History of Science, the Sedgwick Museum of Earth Sciences, University Museum of Zoology, Kettles Yard, and Scott Polar Research Institute. In addition, the University has a Botanic Garden and Herbarium.

> '[Besides the Fitzwilliam Museum] the other museums of the University, with the exception of Kettles Yard, do not have marketing capacity.'
>
> (M. Greeves, *in litt*, 08 March 2006)

> 'The Fitzwilliam Museum is the only museum big enough to have its own marketing department, involving marketing and press and all that. Kettle's Yard also has marketing a press officer. None of the other museums have that.'
>
> (L. Hide, in interview, 07 September 2006)

With marketing structures ranging from the seemingly non-existent to the highly developed, university museum marketing varies from one museum to another and can even vary between museums found within the same university. My conclusion from these examples is that while it is not necessary or indeed possible for all university museums to create and maintain a dedicated marketing department, each institution should assess its needs, resources and structural organisation (both existing and potential) and execute its marketing strategy accordingly.

8.2.3 The university museum: student recruitment

> 'excellent and specialised research collections in the campus museum may serve a highly important drawing card to attract [...] students to the university'
>
> (Borhegyi 1956: 3)

With a set amount of public money divided between the numerous UK institutions of higher education each year, British universities are increasingly looking for alternative funding sources, especially overseas student recruitment. Boylan contends that British universities – indeed universities across Europe - face 'serious economic pressures [...] particularly [...] in terms of student recruitment' (2002: 66). British universities find themselves 'facing considerable competition in recruiting students' as a means of securing potential revenue with 'non-European students remain[ing] an important, valued, indeed prized, part of [the British] student population' (Boylan 2002: 66).

A 2007 *Sunday Times* investigation suggested that 'cash-strapped universities are bending the rules to admit international students who, unlike British students, pay the full £27,000 fees for an arts degree' adding, 'universities earn far less from UK and European students even with the government grant and fees of £9,000 for a three-year degree' as 'international students generate more than £2 billion a year in fees for higher education'.[201] The incentive is clear for British universities 'to become at least more market orientated in terms of student recruitment, even if not totally market-driven, as some commentators would argue' (Boylan 2002: 66-7).

In the current financial climate, universities are working harder to present their resources and facilities, e.g. museums, collections, libraries, laboratories, computing centres, etc. to prospective students. As Lourenço contends,

> In my view, historical and artistic museums expanded in universities mostly as a result of changes in museums in general, particularly the increasingly prominent role of the public, coupled with a growing awareness among universities of the importance of their historical heritage (also, perhaps mostly, as a public relations and student recruitment tool) (2005: 120).

For example, the Oxford Museum of Natural History utilises its collections for the promotion of natural science studies within the University, as the following response indicates:

> 'Yes, [the Oxford Museum of Natural History] does promote the natural sciences. The University has a Continuing Education department and runs courses, and they use our images, as do the University's Press Office. We are featured in the student promotional brochures. When departments have open days for prospective students then we are very involved in that.'
>
> (M. Price, in interview, 09 February 2006)

Besides the Oxford Museum of Natural History's role in the promotion of Oxford's natural sciences, the Ashmolean Museum plays an integral role in the promotion of the arts and archaeology at Oxford:

201 See 'Chinese students oust UK pupils from top universities' at:
http://www.timesonline.co.uk/tol/life_and_style/education/article1782026.ece, acessed 22 May 2007.

> 'I think [the Ashmolean] already is used to some degree in [student recruitment], in that if you want to study archaeology, if you want to study the history of art, if you want to do Oriental studies here at the University, you are in the best place on earth to study from the objects, because the University collections in Oxford are the greatest in the world [...] Clearly, that is a very important, as it were, marketing tool. It is a very important aspect of what Oxford can offer and (other universities) can't offer.'
>
> (C. Brown, in interview, 08 February 2006)

Although the University of Oxford as a whole may not consider the art and archaeology collections of the Ashmolean Museum to have an integral role in student recruitment, such recognition does appear departmentally and it is the Ashmolean Museum's aim for the greater University to follow suit:

> 'It is very important that the Ashmolean keeps reminding the University of the very important things it has got here. But clearly, the people in our History and Archaeology [departments] have taken this point and have grasped the point, as the University student recruitment will.
>
> (C. Brown, in interview, 08 February 2006)

At the University of Aberdeen, the Marischal Museum encourages the use of the museum and its collections in recruitment literature and marketing material for the University:

> 'A photographer last week took pictures in the museum for the prospectus, which we definitely were encouraging [...]'
>
> (N. Curtis, in interview, 27 February 2006)

Though such promotional activity is taking place, it is a relatively recent development which the Marischal Museum is currently extending to school groups:

> 'In the past [using the Marischal Museum for student recruitment] has been neglected and that is something we are trying to increase as much as possible. [In addition to the prospectus],[Marischal Museum] also has some funding that was through the student recruitment strand which is attached to the working access, that helps support a museum educator post to take school visits. We were arguing for school visits to the museum, not just in the sort of 'moral things that museums ought to do', but something that would benefit student recruitment and we got some funding by arguing that case. It is a case that we keep making and we feel is one of the most important arguments.'
>
> (N. Curtis, in interview, 27 February 2006)

The Marischal Museum has made clever use of funds acquired through access channels, by engaging school visitors (potentially prospective university students) with the University's museum collections. Thus, both the Marischal Museum and the University of Aberdeen provide access and increase public awareness of the services and resources they offer.

Besides the subject-specific promotion taking place at the Ashmolean Museum and the Oxford Museum of Natural History, or the more general university student recruitment through school visits taking place in Aberdeen's Marischal Museum, universities are increasingly using their heritage in terms of marketing and student recruitment, as the following response from the University of Manchester indicates:

> 'Student Recruitment is starting to use university heritage as part of their recruitment tool. There is a walking tour of campus and a pictorial history of the University. They use the Manchester Museum in that they use the built environment and they will be using the archive for photographs.'
>
> (S. Alberti, in interview, 15 March 2006)

This final example from the University of Manchester is perhaps the most intriguing for the purpose of this study, for the University's explicit use of heritage (as opposed to teaching and research collections) for its marketing activities (e.g. student recruitment and institutional promotion).

8.2.4 The university museum: institutional promotion

Perhaps the most developed example of marketing associated with British university museums exists between the university museum and parent institution. Institutional promotion of the university rather than the museum itself proves quite common throughout the UK. British universities are increasingly looking to their cultural assets (e.g. museums and collections, herbaria, botanical gardens, observatories, etc) to promote the university as not only a well-resourced institution, but one which offers potential students, staff and visitors a unique and distinctive experience.

Responses to the following question demonstrate the developed state of institutional promotion in British university museums:

'Does the university use museum collections, facilities and recognizable imagery for promotional purpose?'

> 'Yes. In many of our prospectuses one can see objects from the collections either in use in seminars or as background features in landscape and building photographs. Some major items, such as Paolozzi's bronze sculpture *Faraday* and objects in the Danford and Archaeology collections, are used as visual signs to represent the University. These are often spontaneously employed by different departments.'
>
> (J. Hamilton, *in litt*, 13 February 2006)

> 'Yes. The pictures of the [Manchester Museum] building on the campus guide are one of the most prevalent pieces of promotion.'
>
> (S. Alberti, in interview, 15 March 2006)

Besides the built heritage of the University of Manchester, the University considers its collections an important feature in institutional promotion:

> 'The collections are occasionally used in this way, like the cast of the t-rex that we have. Certainly the building is used a great deal because [...] this happens to be a very beautiful Alfred Waterhouse designed museum. So the collections are used occasionally, the buildings are used frequently.'
>
> (S. Alberti, in interview, 15 March 2006)

Similarly, at the University of Edinburgh, the collections are considered 'University treasures' which are used for University marketing purposes, though from the museums' and collections' standpoint, such activities are still in development and gaining interest:

> 'Definitely. Yes. When the university wants to show its treasures, it often does bring out manuscripts or musical instruments, especially the stranger ones. So in that sense, I have seen that quite a lot. This is probably something that will develop because I know that the head of communications and marketing is quite interested in the audit and promoting some things... But as far as marketing and PR, I think we would like for that to happen a lot more, but I think it does happen where if they want to show University treasures or interesting things about the University, they often times do contact museums for interesting objects. I think that is still in development.'
>
> (E. Peppers, in interview, 24 November 2006)

The following responses indicate that further development and use of museums, collections and university heritage for institutional promotion is desired and encouraged:

> 'Yes. I think [the Cambridge museums] would like to do it more.'
> (L. Hide, in interview, 07 September 2006)

> 'Yes. Not as much as I would like, but it is increasing. We have been quite successful in getting images and press releases onto the University homepage.'
> (N. Curtis, in interview, 27 February 2006)

In addition to utilising recognisable images from museums and collections for promotional materials and literature, university museums make use of their facilities for hosting events and offering tours for purposes including fund-raising and alumni awareness.

> 'Absolutely we do. Using our recognisable images and increasing the range of images that are recognisable is part of our marketing activity. We also hire the galleries to corporate clients and others for out-of-hours receptions.'
> (M. Greeves, *in litt*, 08 March 2006)

> 'Yes it does. I think I would want to give you an example, documents. The University homepage; The Hunterian Museum and Art Gallery is one of the hot buttons, there is great competition for these buttons. There certainly is promotional usage, we offer tours of the collections; we have exhibitions touring the States at the moment. Periodically, depending upon the venue, we will arrange to have either a fundraising event or an alumni get-together. In the future they may be very rich people who want to give back to their Alma Mater; we do use the collections in that way.'
> (E. Smith, in interview, 26 January 2006)

> 'It does, it can continue to do so. Oxford is rich in historic buildings and elegant settings for these purposes, but the University has a very high level of patrons and benefactors [...] At the Ashmolean either I or somebody will take them around and talk about certain aspects of the collections. In that sense, the University uses it as a sort of venue and anyway they make use of the Oxford-Cambridge boat race in the same way or the divinity school or one of the colleges in an historic, attractive sense.'
> (C. Brown, in interview, 08 February 2006)

As McLean explains, 'promotion plays a vital role in building and maintaining audiences. It should also be used in building relationships with other critical

markets, particularly employees, funders, and sponsors' (1997: 138). As the previous examples of institutional promotion demonstrate, universities are utilising the facilities and recognisable imagery from their university museums and collections to communicate through fundraisers and alumni events in an effort to build and maintain valuable relationships in terms of marketing. Promotional efforts, according to McLean:

> tend[s] to be regarded as the principal [function] of marketing. However, they are only one aspect of the marketing activity of the museum: that of communicating to the public about the museum [...] Museums should adopt a holistic approach to their communication efforts [...] (1997: 155).

University marketing departments should therefore recognise that through collaborative efforts with their museums and collections, they have the potential and opportunity to provide a more cohesive marketing plan, enabling strong and identifiable communication with their target market audiences.

8.3 Institutional heritage

> 'Universities have object-based research (and teaching) collections '...for the promotion of scholarship and education, as well as the honour of the university...'
>
> Trustees inviting Bernardus Paludanus (Leiden, 1591)

The recognition of institutional heritage is not a new concept. From the university's medieval foundation, its external image was expressed through its built and material heritage. The architecture, collections and libraries not only served academic purposes, but distinguished certain universities for their prestigious holdings and notable built environment. Despite the seemingly recent developments in institutional promotion (see 8.2.4 The university museum: institutional promotion) through fundraising events and tours of facilities highlighting institutional treasures, universities have long played host to touring scholars and visitors, serving as an early form of institutional promotion or recruitment.

As a part of these visits, universities made available their libraries, cabinets of curiosities, picture galleries and college spaces all in the interest of institutional promotion. At the University of St Andrews (the oldest in Scotland), Helen Rawson contends that as a part of the standardised tour certain artefacts were regularly shown to visitors at least as early as the 17th century and the presentation of these precious items conveyed the value the university placed on these collections, its own history, its 'intellectual outlook' and so on (Rawson 2004). This recognition of institutional identity illustrates the university's acknowledgement of its intrinsic value. Even before the foundation of a university museum at St Andrews, the university had objects and collections it recognised as significant in the formation of its identity, both past and present.

During the 18th and especially the 19th centuries, university collections expanded, partly to affirm this idea of institutional identity, but mainly to facilitate object-based instruction. Institutions were striving to provide their professors and students with the most comprehensive and valuable research specimens, with certain objects gaining international attention.[202] Beyond the didactic value these objects and collections bring to their respective academic departments, they help form the material identity of the university and museum to which they belong. In addition, they serve as tangible evidence of the evolution in knowledge and teaching which was taking place in the university in the past and continues to this day.

The proposition of a new typology for the heritage found within universities was introduced in section 4.3.4, 'Institutional heritage', in Chapter 4 of this thesis. Encompassing both disparate and parallel forms of heritage, 'institutional

202 An example of such an item is the 17th-century stuffed Dodo once displayed as a part of the Tradescant Collection in Oxford's Ashmolean Museum. Similarly, noted professors and academics made contributions to university collections in the form of research collections, papers, equipment and personal artefacts. Cambridge's Sedgwick Museum of Earth Sciences still retains Dr John Woodward's 18th-century founding collection of natural history specimens and archaeological artefacts, considered the oldest surviving intact collection of its type. In Krakow, within the Jagellonian University Museum, Collegium Maius holds several portraits of the Polish astronomer Copernicus (who studied at the university from 1491 to 1495) along with a unique set of 15th-century instruments including a celestial globe and several astrolabes.

heritage' (Figure 8.1), includes tangible and intangible heritage, university heritage (including 'university history'), academic, scientific and intellectual heritage to form a more conceptually cohesive and inclusive definition. This proposed typological consideration enables individual universities to recognise a more complete view of their own heritage by adopting a more inclusive approach, focused on individual institutional identity, rather than those standards set by other universities.

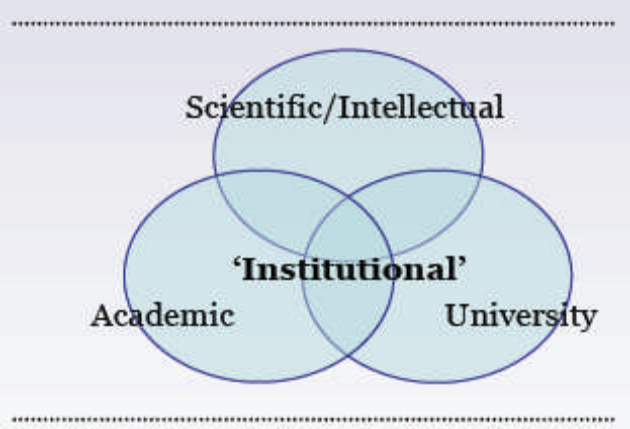

Figure 8.1 'Institutional Heritage' Diagram showing how the previously disparate 'types' of heritage related to universities can form a cohesive relationship.

As Lourenço explains, 'individual initiative and sensitivity towards academic heritage are crucial ingredients when it comes to assembling university historical collections' (2005: 78). As for university memorabilia, Lourenço contends that:

> the collecting process is perhaps less arbitrary as objects are generally perceived as academic heritage (e.g. busts, portraits, seals). Once 'historical' importance is acknowledged, formal recognition by the institution and the creation of a museum is usually the next step, although this may take decades too. (2005: 78).

Historical collections, Lourenço asserts, 'may be displayed for decoration in corridors, classrooms, libraries or auditoriums before an actual museum materializes' (2005: 78). Examples of institutions which have embraced historical collections include:

> the Musée de Sismologie et du Magnétisme Terrestre at the University of Strasbourg Louis Pasteur (1900), the Musée d'Histoire de la Médecine et de la Pharmacie at the University of Lyon Claude Bernard (1913) (donation), the Scott Polar Research Institute Museum (1920) and Museum of the History of Science (1925), both in Oxford, the Utrecht University Museum (1936), the University

> Museum of Pavia (1932), the Museum of the History of Medicine at the University of Porto (1933), and the University Museum at Groningen (1934). The Whipple Museum in Cambridge [...] opened to the public in 1951 (Bennett 1997). After 1945 there were for example the Musée National de l'Education in Rouen (1950) and the Museum of the History of Medicine at Louvain (1950). (Lourenço 2005: 78)

Those institutions embracing 'institutional heritage' include the Utrecht University Museum (1996),[203] Gustavianum Museum at the University of Uppsala (established 1997) and the Arppeanum at the University of Helsinki (established 2003), in that their displays combine historical material from across the universities' disciplines in an effort to present a wider view of the institution's history and heritage. Helsinki's Arppaenum (the oldest purpose-built museum in Finland) originally housed the University's chemistry laboratory and associated collections, including the impressive Mineral Cabinet.[204] After the 2003 collections merger and building renovation, the Arppaenum now serves as an integrated museum of disciplinary and institutional history of the University of Helsinki. A blend of historic fixtures, fittings and collections with a contemporary display narrative acknowledges the progressive history of the collections and their relationship to both the university and the Arppaenum, as opposed to more focused subject-specific history museums (e.g. Whipple Museum of the History of Science and the Museum of the History of Science in Oxford). British and North American university museums have yet to explore the physical integrative approach of 'institutional heritage' as a collections display possibility, though as the case studies of St Andrews and Liverpool indicate, there is a growing interest in developing such projects.

203 The Utrecht University Museum opened in 1936 combining a history of the university and student life with historic scientific instruments; the Museum reopened based on the same principles in new premises in 1996 (S. de Clercq, in litt, 18 August 2007.)

204 The University's early geological specimens were obtained from Sweden. Subsequent purchases and acquisitions were made by the acting professor of chemistry, who specialised in mineral chemistry. Termed the Mineral Cabinet, the collections expanded rapidly in the 18th century to include specimens from Central Europe, the Ural region and a stony meteorite which had fallen in Savitaipale, Finland.

> 'I think university heritage can be used symbolically as well to impress people with the age of the university or its authority.'
>
> (D. Hopes, in interview, 20 October 2006)

8.4 Marketing institutional heritage

Marketing institutional identity may prove to be an advantage in the European market, where universities, both ancient and modern, compete for students and staff. By emphasising institutional traditions and age in connection with the cultural value of 'founding collections' (see section 5.4.1), universities are equipped to offer prospective students and staff a unique and enriched university experience. From the university's medieval foundation, its 'image and character [were] expressed by…costumes, insignia, and festivities' (Gieysztor 1992: 139) and by adopting a more contemporary outlook regarding marketing and institutional promotion, ancient universities (in particular) can utilize their heritage collections to differentiate themselves in the current market. Incorporating the range of collections found within academic institutions, from historic teaching and research collections to commemorative objects, will enable universities to form a more complete realisation of their identity and a strong platform for marketing a 'corporate identity' or 'university brand' to a broader audience (Bulotaitė 2003).

By acknowledging and choosing to display their institutional identity or heritage, university museums can differentiate themselves from other museums and, as Boylan contends, 'provide public relations value to the university's external image' (1999: 53). In addition to providing the 'triple-mission' (research, teaching and public interpretation), institutional heritage recognition can provide university museums with an enterprising new role in direct relation to their parent institution. This progressive approach to university collecting and display also addresses the possible negative perception of university museums as old fashioned and irrelevant.

University museums have the capability to distinguish themselves from other museums, as the collections formed by universities include some of the oldest,

most rare and important objects. These collections provide material evidence of the progression of teaching and knowledge, and hold intrinsic value to the university in terms of institutional heritage, as well as didactic and cultural significance to the greater public.

In terms of marketing, institutional identity provides a university with a 'unique selling point' or as Mallam writes, 'unique selling proposition', suggesting:

> successful competition is only to be achieved [...] by emphasizing the 'unique selling proposition' of each project. This should hardly be difficult with heritage-based projects and is therefore one of their great strengths (Mallam 1989: 48).

In addition, institutional identity provides a strong foundation for the creation of a corporate image or brand, as universities searching for methods of communicating age, prestige and reputation find that museums and collections of age and breadth provide not only a 'unique selling proposition' to prospective students and staff, but showcase the prestige and reputation of an institution to prospective students and staff, scholars and funding bodies. As Wallace explains:

> In positioning a cultural institution in the public mind and marketing to both broad and niche audiences, identifying the museum, its foundation, its collections and its history are key elements. One of the founding parents of the Museum of Contemporary Art (MCA), the University of Sydney, is Australia's oldest university, created in 1850, arguably a key benefit to a new institution endeavouring to secure its reputation and achieve recognition (2000: 35).

Similarly, as the Director of the Hunterian Museum at the University of Glasgow explains:

> 'If you get a group of Principals and Vice-Chancellors sitting around the table one could say 'I have the best medical faculty in the world, we are top notch', they all bring something to the table and there are only a handful in the UK, we are talking 3 or 4 who bring a museum and art gallery to the table. It brings a certain prestige, as well. It sounds very childish, and I am probably misrepresenting, but there is a feeling.'
>
> (E. Smith, in interview, 26 January 2006)

McLean explains, 'every museum has its own personality, which is the image that it projects to its audience. The individual characteristics of the museum,

expressed in its mission statement, need to be understood' (1997: 142). Bateson (1989) 'found that [...] image-creating strategies are the communications tools most often used by service organisations' (McLean 1997: 144), and considering the services provided by university museums (teaching, research and display) to audiences ranging from the campus to the greater community, creating and communicating a unified and universally appealing image would logically include the parent institution in the museum's 'corporate identity'.

To explain, 'corporate identity is created by a range of factors including: the style and content of a museum's exhibition programming; the 'culture' of the museum, that is how it feels both to outsiders and those working within it; and the many different forms of information it produces' (McLean 1997: 142) and;

> it takes a considerable amount of time to develop a corporate identity, so it should be built to be long-lasting, not to reflect current fashions which will be out of date next year. It is worth investing in a commissioned design, which does not need to be expensive, and should be a long-term investment. Once developed, the logo and designated typeface should appear on as many aspects of the museum as possible: typography on stationery, advertising mailings, posters, leaflets, catalogues paper bags, and signposts (McLean 1997: 143).

In response to the following question:

'Does the University of Edinburgh use museums, collections, facilities and recognisable images for purposes of institutional promotion?'

> 'It does. Maybe not for its main branding, because the University does have a main branding, but certainly anything related to the library and collections often times will use images of something like the serpent [a musical instrument in the collection]. [The University] have been very strict sometimes about how and what we are allowed to use for our own museum branding. I think that is a bit in negotiations still, as far as what we are able to use online and what not.'
>
> (E. Peppers, in interview, 24 November 2006)

As previously stated, institutional identity and its marketing are not an entirely new idea and Kinsey wrote in 1966:

> In other ways, perhaps less tangible but nonetheless significant, the museum plays a useful role for the college, a kind of showplace for

> campus visitors. A large number of parents and prospective students find time to examine the museum while visiting the college campus. From the remarks we have heard, many carry away a favorable impression. To some, the museum is a definite asset, when the time comes to decide where the young man should attend college (1966: 112-3).

More recently, at the annual meeting of the Lithuanian Association of Information and Public Relations Officers of Higher Education Establishments, University of Vilnius public relations officer Nijole Bulotaite presented a paper entitled 'The role of information and PR offices of universities in promoting the university heritage'(2003). While the paper supports the notion that universities form a part of the living heritage by displaying their ability to adapt, Bulotaite argues that a lack of awareness and interest requires universities finally to adopt a more contemporary outlook regarding institutional promotion and marketing. By accepting a marketing strategy based on the unique holdings and collections resources of their institutions and the creation of a 'university brand' (Bulotaite 2003), universities can utilize their heritage for promotional purpose to benefit the institution as a whole.

The University of Vilnius considers its institutional heritage the foundation of a university brand which creates a 'single platform for [...] strategic communication [...] that will differentiate it from its competitors' (Bulotaite 2003: 450).

8.5 Summary

> 'From the perspective of university heritage, these integrative projects present challenges and risks, but at the same time provide a remarkable opportunity for recognition.'
>
> (Lourenço 2005: 147)

This chapter presented the university museum as a potentially progressive museum service, with the collections, facilities and on-site expertise harnessed to mirror the dynamic atmosphere of higher education in which they sit. Given the diversity of university museums it is not surprising that their marketing strategies are also diverse. The heterogeneity of marketing programmes within British university museums can be seen as a result similar to the late inception of

university heritage. Providing a contextual framework, the chapter traced the development of museum marketing from early attempts to broaden the concept of marketing on to more recent studies of museum marketing theory. With the foundation in place, an examination of university museums and the application of marketing principles followed. By defining the university museum product, their displays can be characterised as the 'shop window' which may serve as an aid in student recruitment. The university museum then, can also act as a 'showcase', providing the university and greater community with an institutionally distinctive view of the university's treasures and accomplishments, through the quality and breadth of its material heritage.

9. Case studies: St Andrews MUSA and Liverpool Victoria Building

The information and examples found within this thesis pertaining to the two case studies are presented not as principles for every university to follow, but rather as examples of how two particular universities are addressing the subject.

9.1 University of St Andrews: Case Study 1

The Museum Collections Unit of the University of St Andrews[205] – a common structure integrating the museums and collections from the University - is set to begin a new phase in the use and display of its collections, with a particular focus on the University's heritage. These include plans for the development of a new university museum unlike any project completed in Britain to date but familiar to university collections on the continent, which will be completed in advance of the University's 600th anniversary.[206]

Heritage and History

> 'Yesterday's progress becomes today's tradition and tomorrow's sacrosanct legacy.'
>
> (Lowenthal 1998: 97)

Since its foundation in the 15th century, the University of St Andrews has accumulated collections for purposes of teaching and display (Carradice 2001:134).[207] From records of guided visits dating as far back as the second half of the 17th century, tourists noted being shown the university's historic collections including mediaeval maces, scientific instruments and student archery medals on display in the University's colleges (Carradice 2001:135). In addition to these historic collections, various natural specimens and 'curiosities' found their way into the University and by the 18th century 'were placed as a rule in the University Library' (McIntosh 1913: 7) for the purpose of display.

205 The Museum Collections Unit was established in 1990.

206 A detailed program for marking the anniversary has not yet been drawn up, but, in addition to the new museum, a research project is already underway, including the recruitment of PhD students investigating aspects of the University's history.

207 'St Andrews was Scotland's first university, and the third in the British Isles. Teaching began in 1410; full university status was obtained in 1413, with the signing of the Bull of Foundation by Pope Benedict XIII' (Carradice 2001: 134).

The first formal museum of the University of St Andrews was established in 1838 as a joint museum run by the newly-founded Literary and Philosophical Society of St Andrews and the University. The Society's members included many of the University's professors, led by the Principal of the United College, Sir David Brewster, who was the main driving force behind the establishment of the Society, which had the primary purpose of establishing a museum (Carradice: 1998). The University, meanwhile, also needed a museum, particularly for the teaching of natural science classes, which were then being developed (McIntosh: 1913). Among the first transfers to the new museum were the items then remaining in the University Library's 'collection of curiosities' and subsequently the museum expanded rapidly through donations of specimens and collections. The users of the museum were Society members, University professors and their students, and members of the public, who were charged a modest admission fee. Visitors from outside Society or University membership were classified as 'strangers' in the museum's accounts, though the museum managers were proud of the large numbers attracted by the 1850s, and the University seems to have recognised the 'public good' that the museum provided, as Professor McIntosh later wrote when describing the location of the museum within the United college buildings: '…the site chosen for the old museum showed both wisdom and foresight on the part of the able band of men to whom it owed its origin, and who had the interests of the students, the public of the neighbourhood and visitors before them' (McIntosh 1913: 13).

> 'In 1884 McIntosh, who, as Professor of Natural History had become effectively the Director of the Museum, championed plans for expanding the museum in its original site, but because of opposition from local residents his plans were not realised. Instead, in 1912, the University, which by this time had become sole owner of the museum collections, following the demise of the Literary and Philosophical Society in 1904, removed all the collections to a new museum in another part of the town. The new museum was opened to coincide with the University's 500th anniversary celebrations and was sited within a building that also contained teaching rooms and laboratories for Biology and Medicine. The new museum was named in honour of James Bell Pettigrew (Professor of Medicine 1875-1905) on the instruction of his widow, who had funded the project (ironically, Mrs Bell Pettigrew had been the principal objector to

> the earlier plans to expand the original museum, since she lived 'next door').
>
> (I. Carradice, in interview 25 July 2007)

The Bell Pettigrew Museum has had an interesting history. Originally it accommodated most of the collections of the old museum and it carried on its role as a public museum. However, the non-Biological collections were gradually removed to make way for more teaching or office space for Biology. Since its opening the Bell Pettigrew Museum has evolved. A series of major building alterations in 1958 resulted in the distribution of over half of the original exhibits to other museums and the Bell Pettigrew effectively acting solely as a teaching collection. A new display was prepared during the 1960s, with further reorganisation of the museum (to maximise undergraduate teaching use) undertaken in 1990. Though daily public access to the Bell Pettigrew ended in the 1970s, the museum continued to be open occasionally to the general public and was regularly used by undergraduate students, local schools and as a venue for School of Biology and University receptions (M. Milner, in interview, 07 July 2006). However, since 2005 the Bell Pettigrew Museum has again been opened to the public during the University summer vacations, staffed for two afternoons each week. To prepare for this increased public use the displays have been reorganised and comprehensively re-labelled, new furniture and signs have been provided, and the Museum has been actively publicised.

The evolution of the original museum at the University of St Andrews from more general, historic collections – which included archaeological, ethnographic, geological and natural history material, etc – to a purpose-built museum more narrowly dedicated to the teaching of natural sciences – Biology and Zoology specifically – suitably illustrates the ever-changing role of collections within universities. Today, the eight registered 'museums' of the University of St Andrews include 11 designated collections used for teaching, research and

display.[208] The collections are stored and (to a varying extent) displayed across the University's classrooms, halls and offices.[209]

Placed in the wider context of the UK and continental Europe, the heritage collections of St Andrews prove an interesting comparative study, which reveals both the ambiguity and incongruities found throughout the university museum and heritage sector. The categorical considerations of St Andrews' collections have set a precedent amongst the universities of Britain[210] as the one of the first universities in the UK specifically to recognise, classify and display 'heritage' collections to the public.[211]

St Andrews demonstrates awareness and appreciation of its institutional identity, as the following response indicates:

> 'We have eight collections with full Registered Museum status. Seven of these are 'Departmental' teaching or research collections – the Bell Pettigrew Museum (zoology), our 'Anatomy and Pathology Museum', and the collections of Historic Scientific Instruments (Physics and Astronomy), Chemistry, Ethnography, Geology, and Psychology. The eighth collection – though it is always listed first – is our 'Heritage Collections'.
>
> (I. Carradice, in interview, 25 July 2007)

Despite communicating a clear and considered categorisation of 'heritage' within the range of university collections, some conceptual challenges remain:

> 'Our Heritage Collections include our prized historic and ceremonial material, but the category has also been used as a kind of 'catch-all'. The three original 'designated' collections within 'Heritage', when I first adopted the term were: Art, Furniture and 'the Archive'. The latter was a

208 The eight museums with full MLA Registration status include: the University Heritage Collections (art and silver, furniture, the University Archive); the Bell Pettigrew Museum; the Geological collection; Historic Scientific Instruments; the Chemistry collection; the Psychology collections; the Anatomy and Pathology collections and the Ethnography collections.

209 Collections may be seen in display cases in departmental foyers or placed in corridors or teaching rooms (e.g. the Zoological collections in the Bell Pettigrew Museum, the Cypriot Collection of Archaeology on display in the Swallowgate Building and the Heritage Collections on display in the Gateway Galleries).

210 The collections' categorisations at the University of St Andrews were in direct response to the recommendations set forth in Drysdale (1990) A world of learning: university collections in Scotland. Drysdale recommended 'a list of Designate Collections, each with a nominated Curator, should be drawn up by the Collections Committee' (Drysdale 1990: 7).

211 The University of Liverpool (the second case study of this thesis) names collections of art and heritage under its remit. (See section 9.2)

> term originally intended for miscellaneous historic items and objects associated with the documentary archives held in the University Library, whether connected with University history or not. But it soon became clear that there was, conceptually at least, overlap with the departmental teaching collections, in that we had to ensure protection for collections that were not currently used in departmental teaching (e.g. archaeology and numismatics). So any so-called 'orphan collections' were also subsumed under heritage.'
>
> (I. Carradice, in interview, 25 July 2007)

> 'When we first adopted the term 'Heritage' we had also considered 'Historic' as an alternative, but 'Heritage' had the merit of being vaguer and more all-encompassing, able to cover, for instance, our growing collection of modern art. We are, in any case, continually reviewing the status of our collections and the terminology we use. For instance, we are currently considering how to 'package' the collections and museums in our forthcoming application for Museum Accreditation.'
>
> (I. Carradice, in interview, 25 July 2007)

In an effort to broaden its definition and to combat these terminological and conceptual challenges, the University of St Andrews has drafted a Heritage Strategy targeting both internal and external markets.[212]

> 'Heritage has now been re-defined by the University's Heritage Strategy working group to encompass all our museum collections, our Library's Special Collections, our historic 'Estate' (buildings, gardens, walls, etc.) and our 'intangible heritage', which includes music traditions, oral history, etc. The reason for having a strategy is to ensure a co-ordinated approach to developing and marketing this heritage, especially in areas such as fundraising.
>
> (I. Carradice, in interview, 25 July 2007)

Within the Museum Collections Unit Forward Plan (2005-2010), the Mission Statement features heritage recognition and utilisation among the unit's strategic aims:

> The historic collections of the University of St Andrews are a vital part of the heritage of Scotland's oldest university. The museum collections unit exists to manage and preserve the collections in its care and to make these collections available to the academic, scholarly and general public by study, publication and exhibition.[213]

212 Internal: university staff, students and visitors. External: outside individuals, institutions, including researchers, schools, universities, museums and related organizations; and the general public.

213 See University of St Andrews Museum and Collections Unit Forward Plan 2005-2010 www.st-andrews.ac.uk/media/FWplan2005to2010.doc, accessed 10 June 2007.

According to the Head of University Museums, the Unit's focus in its early years was on structural organisation and collections management, but in recent years there has been a definite shift towards increasing public access:

> 'The first thing the University had to do was sort out an organisational and management structure for our museums and collections. Then I got onto collections management, ensuring we had at least minimum standards for Registration. Thirdly, we began to explore different methods of increasing public access – temporary exhibitions, loans, etc. With both collections management and public access we were all the time also taking advantage of the opportunities the collections provided for teaching in my area [Museum and Gallery Studies].'
>
> (I. Carradice, in interview, 25 July 2007)

Since 1990 the University's Museum and Gallery Studies course has mounted annual exhibitions at local venues: the Crawford Arts Centre, the St Andrews Museum, and recently the Gateway Galleries. Many of the exhibitions have featured material from the University's museum collections and some have been entirely devoted to them.[214] These exhibitions have obviously raised awareness of the University's heritage locally, but they are also following a tradition that goes back several decades. In the early 1960s the University mounted exhibitions of its 'treasures' in three separate venues in London (Merchant Tailors Hall), St Andrews and Dundee as part of a strategy for raising funds for a major building project in the North Haugh area of St Andrews, where new science buildings were being planned.[215]

Temporary exhibitions and loans to exhibitions in museums and art galleries outside St Andrews served to emphasise that the University held collections worthy of public viewing. For the Museum Collections Unit, the next stage was to persuade the University that a more permanent display was required, should the opportunity arise.

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214 Catalogues from these exhibitions include: Reflections from Alchemy to Astrophysics, (St Andrews Museum) 1996; A Change of Plan: Architectural Drawings from the Dean of Guild Collection (St Andrews Museum) 1996; Elegy to the Scottish Landscape, the Crawford Arts Centre 1991.

215 Catalogues from these exhibitions include: Exhibition of Some Historic Treasures of the University of St Andrews (St Andrews and Dundee) 1961; University of St Andrews: An Historical Exhibition (Parliament Hall) 1962; and University of St Andrews: An Historic Occasion (Merchant Tailors Hall, London) 1963.

9.1.1 The Gateway Galleries

During the September 2000 Organization for Economic Co-operation and Development seminar in Paris, Professor Ian Carradice, St Andrews University Keeper of Collections, delivered a paper entitled 'Funding and public access through partnership in business' (2001). Only two months before Professor Carradice presented his paper in Paris, the University of St Andrews in co-operation with a private company was set to open a new university museum within the Gateway, an £8.5m development. How this arrangement was developed and the implications of working with a commercial partner are topical, considering the marketing potential of university heritage collections. In 1998 the university agreed to lease property at the entrance of the historical town directly across from the famous Old Course, to a commercial company interested in developing a leisure club complex for golfers and tourists. The company agreed to a set of conditions made by the University, including the addition of a University Museum and Information Centre to the company's original plan for the Gateway complex. Furthermore, the company agreed to cover maintenance and staffing costs for the building, including operational costs associated with the museum.

The building was completed in May 2000, with displays of the university's impressive collection of historical and heritage objects set for installation. If the commercial company had not gone into receivership, the University of St Andrews would have opened the first university museum in Britain dedicated to telling the story of its parent institution through its historic teaching and heritage collections. Though the secured funding and facilities through partnership with a private company failed with the collapse of the commercial partner, the university museum concept at St Andrews survived.

Figures 9.1 & 9.2 – The Gateway Gallery (external) and heritage displays of student life; regalia and sport, historic teaching and artwork (Photos courtesy of St Andrews Museums Collections Unit).

Following the receivership, contractual and legal issues prevented any progress with the Gateway Museum project for a time, but after the University acquired the building in 2003 the Museum Collections Unit was invited to consider how it might use part of the premises, though most had been allocated to teaching in Management and Business Education, a growing academic department. It was decided that part of the ground floor of the building had potential for a display area, and this floor had the advantage of containing a public café and an area that was being investigated as a site for a tourist information centre. So it was agreed that the Unit should develop the 'Gateway Galleries'.

> 'The Gateway is seen as a sort of walkthrough area for visitors to St Andrews. We very much wanted to highlight or show off some of the highlights of the university's heritage collections there to people new to the town and university. As well as showcasing the university's collections we also try to interest and encourage repeat visits by holding these temporary exhibitions using our own collections and loaned material.'
>
> (D. Hopes, in interview, 20 October 2006)

The Gateway Galleries feature an area exhibiting a 'sample' of the University's history and treasures, and a temporary exhibition gallery.[216]

9.1.2 Museum of the University of St Andrews (MUSA)

The original Gateway Museum project was to have included both a large and comprehensive 'History of the University' display and a temporary exhibition gallery. The new Gateway Galleries include the latter, together with a small display area introducing the University's history and heritage. However, the comprehensive 'History of the University' display idea is now being revived for a new museum at a separate site. The Museum of the University of St Andrews (MUSA) is currently being prepared through the conversion and extension of a disused Coach House next to the School of Art History's building at 9 The Scores. The £2 million project should be completed for opening to the public in the summer of 2008 and it will feature displays of most of the University's historic treasures, shown in the context of the history of the University. One of the motivating factors for the University's support for this venture today is the impending 600th anniversary of the institution, due to be celebrated in the period 1410-1414.

Unlike the original Gateway Museum project, this development did not involve a partnership with business. Instead, the Museum Collections Unit had to take the conventional route for museum fundraising, starting with applications to the Heritage Lottery Fund and numerous other funding bodies, charities, commercial

216 The programme of temporary exhibitions at the Gateway Galleries have included to date: Images of St Andrews, representations of the town in art, photography and literature; Contemporary Collecting, contemporary Scottish art acquired through the Boswell Fund; and Anatomy Acts, a touring exhibition in collaboration with the Royal College of Surgeons of Edinburgh and the University of Dundee nominated for the 2007 Gulbenkian prize.

sponsors and private individuals. An extra member of staff (Project Curator) was recruited to manage the added workload involved in the project, including the fundraising. The building project, meanwhile, is managed by the University's Estates Department, while an external design consultant was recruited by the University to work with the Museum Collections Unit on the museum design.

Figure 9.3 – Prospective site: MUSA, the coach house of the University Principal's former residence (Photo courtesy of St Andrews Museums Collections Unit).

MUSA incorporates four display galleries as well as a reception area, space for offices, teaching and on-site storage. Details of the galleries' displays follow:

Gallery 1

> 'The first gallery will be on the origins of the university so it will very much be heritage collections and special collections which will go in there.'
>
> (D. Hopes, in interview, 20 October 2006)

The first gallery, 'Scotland's First University', will explore the origins of the University between its 1410 foundation through the Reformation period of the 1560s, featuring the University's Bull of Foundation, and other foundation material, sculpture from St Salvator's Chapel, and college silver. The highlight will be the University's three mediaeval Maces.

Gallery 2

The second gallery, 'Living and learning', will emphasise University teaching, learning and student life. Continuing the story of the University, the second gallery will incorporate the lives of students as well as the University's place in the history of higher education in Britain. The gallery will draw on more contemporary student experience through the use of film footage, yet highlight such historical objects from the collections as: the University's archery medals, (17th-18th centuries), lecture notes and degree certificates, portraits of academics, academic regalia and material from the University's tradition of 'Raisin Monday'.[217]

Gallery 3

> 'To illustrate that the university has been responsible for the generation of ideas through the ages.' (D. Hopes, in interview, 20 October 2006)

The third gallery of MUSA, 'Seeing and believing', will display and describe examples of research, discoveries and innovations contributed by the University. Objects selected from across the collections will highlight the University's intellectual contribution over the centuries. Items on display will include specimens, equipment and major books illustrating different arts and sciences – including early scientific instruments, early photographs, etc. – and one of the highlights will be a restored stained-glass window from St Salvator's Chapel in honour of Thomas Chalmers, one of the founders of the Free Church of Scotland and a former professor at the University.

Gallery 4

The fourth and final gallery of MUSA is, as the former project curator explains:

> the most interesting one and [...] a 'window' on the current atmosphere in terms of research projects. It will be called the MUSA gallery and it will continue the story of the university but it will look implicitly at 'What is a museum?' It will encourage people to interact with objects and to think in terms of how they are

217 Following a long-standing tradition, senior students act as 'academic parents' assisting incoming students, 'academic children,'with settling in to university life. In return, 'academic children' historically gave their 'academic parent' a pound of raisins, for which they received a 'Raisin Receipt'. The modern version of the tradition culminates in a shaving-foam fight in St Salvator's quadrangle on 'Raisin Monday' following a weekend of events.

> displayed and look at the origin of objects. (D. Hopes, in interview, 20 October 2006).

The 'MUSA Gallery' will encourage visitors to interact with artefacts and will illustrate the different ways that objects in the University's collections have been displayed and interpreted in the past, including items from archaeology, geology and natural history in a floor-embedded trench display case. A 'Cabinet of Curiosities' will be constructed and assembled from items including coins, a Cuneiform tablet, a Zodiac bowl and various natural history specimens. The gallery will also be an open and flexible space where tour and school groups can gather for gallery talks.

MUSA will also include in its upper floor an education centre – or 'Learning Loft' – for users including school, community and student groups, and in particular also for the teaching of Museum and Gallery studies classes. Work stations, a teaching post and wet and dry work activity areas will be included.

Finally, the upper floor will also include a 'Viewing Terrace' overlooking the bay of St Andrews. This will be equipped with a telescope, information boards on the view and on local wildlife, a sundial and furniture for seating.

> 'The purpose of this outdoor area is to relate the museum items inside to their outside environment: for example, the modern, working sundial will reflect a 17th-century example displayed inside, and visitors will be able to see sea birds similar to stuffed examples displayed in a case in the 'Learning Loft' next door'.
>
> (I. Carradice, in interview, 25 July, 2007)

Figure 9.4 - Museum of the University of St Andrews (MUSA), artist's impression (courtesy of St Andrews Museums Collections Unit)

I believe the MUSA development is representative of forward-thinking and a fluid approach at St Andrews to the use and display of its historical and heritage collections. Utilising an historical building within the university, yet employing a contemporary attitude towards displaying institutional identity may prove to be the most innovative project of a British university to date.

9.1.3 Marketing

> 'Heritage (like tradition) is a way of 'managing' the past, managing history and (re)presenting it in the present. Heritage is in a sense not only a 'reading' of the past but a 'writing' of it - a way of establishing 'history' itself. This places considerable responsibility on the presentation and also offers great opportunities for manipulation of it for commercial ends.'[218]

The University of St Andrews demonstrates an awareness of marketing practice and potential, through its overseas recruitment activities and high-profile press office 'responsible for promoting and enhancing the University's world-class reputation'.[219] The Museum Collections Unit includes marketing as a key strategic aim in its forward planning, echoing the recommendations presented in

218 See British Council http://elt.britcoun.org.pl/elt/r_mean.htm, accessed 09 June 2007.

219 See University of St Andrews Press Office website http://www.st-andrews.ac.uk/pressoffice/, accessed 09 June 2007.

Drysdale's 1990 Scottish regional survey of university collections, *A world of learning: university collections in Scotland*, which stated:

> Universities should recognize the potential value of their collections in promoting their own image and achievements. Designated Collections should be publicised and marketed more centrally, through Public Relations Departments, through visitor centres, and in promotional material, including prospectuses [..] Universities could seek advice on marketing and publicity from bodies such as the SMC and the Scottish Tourist Board and from curators of local and national museums (1990: 105).

Despite the lack of a marketing department, either within the University or the Museum Collections Unit, publicity is handled through the University Press Office as the following response indicates:

> 'The university itself does not have a marketing department, it has a press office. We deal with the press office whenever we want to market specific events like workshops or openings, open days or an event of some sort which involves the Museum Collections unit.'
>
> (D. Hopes, in interview, 20 October 2006)

Regardless of the absence of a formal marketing department and strategy, the University and the Museum Collections Unit have, in the past, conducted market research regarding the presence of the University in St Andrews tourism and the potential uses of University collections. Within the Museum Collections Unit Forward Plan (2005-2010) references to the findings from the 1992 PIEDA report on tourism in St Andrews, note that:

> although the University attracted visitors to the town its historic interest was the least accessible and least interpreted, especially in comparison with other recently established museum and museum-type facilities.[220]

During the 1992 feasibility study for a University Visitor Centre, University collections were recognised for their potential development as a 'considerable

220 These facilities include: the British Golf Museum, the St Andrews Museum and the Castle and Cathedral Visitor Centres, See University of St Andrews Museum and Collections Unit Forward Plan 2005-2010 www.st-andrews.ac.uk/media/FWplan2005to2010.doc, accessed 10 June 2007.

asset in the marketing of the University, through permanent and temporary exhibition spaces in a Visitor Centre'.[221]

The original Gateway concept was an attempt to address these findings and though the original proposal did not materialise because of the collapse of the commercial partner, the university museum concept has survived in the form of the present Gateway Galleries arrangement and MUSA development, both of which are designed to act as University 'showcases' and 'shop windows', providing institutional promotion.

i. St Andrews: showcase or shop window?

The prospective museum (MUSA), current natural history museum (Bell Pettigrew), exhibition galleries (Gateway) and (eight registered) collections of St Andrews serve student recruitment purposes, in that the public displays function as a University 'showcase' providing the University and greater community with an institutionally distinctive view of the university's treasures and accomplishments. Similarly, these museums and collections are seen as 'shop windows' on the current working ideas of the institution. The St Andrews' University museums and collections act as a liaison between the greater community and the University, contributing a common space and interpretation of the University's history, activity and image.

Perhaps the museum within St Andrews which best provides a 'shop window' on the University is the Bell Pettigrew Museum, as it is deeply embedded in departmental teaching at the undergraduate level as well as providing potential for showcasing examples of research.

221 See University of St Andrews Museum and Collections Unit Forward Plan 2005-2010 www.st-andrews.ac.uk/media/FWplan2005to2010.doc, accessed 10 June 2007.

> 'The Bell Pettigrew Museum is a part of the visible face of biology. It is also a place where we can exhibit things such as the piece from the sea mammal research unit which will also be on exhibition in London this year. This is a good opportunity to show it to other people. It gives the public an idea of what the University is doing; a showcase.'
>
> (M. Milner, in interview, 07 July 2006)

> 'The Bell Pettigrew is a window on zoology and biodiversity of life form. It is a window on the way that animals are classified and other than that it can also serve to demonstrate and illuminate the history of the university and the science teaching of the university. Of course, what it also portrays is the University as an ancient institution, different materials [on display] demonstrate in a visible way the age of the university.'
>
> (M. Milner, in interview, 07 July 2006)

In terms of a University 'showcase', it is clear that the Gateway Galleries are intended to serve in this capacity, and, as the following response indicates, the Gateway currently serves as the University's core heritage display:

> 'I think that the Gateway at the moment serves as a showcase of the university's history. We have four cases in the permanent exhibition area which are very much made up of heritage collections. There are very few, well there are historic scientific instruments in there, but by and large they are mainly from the Heritage Collections.'
>
> (D. Hopes, in interview, 20 October 2006)

With the completion of MUSA however, St Andrews will potentially have a facility which serves as both a 'showcase' and 'shop window' for the University.

> 'MUSA will showcase the University's history and historic contribution to society as comprehensively as the collections and our interpretation of them allows. However, we also aim to include examples of current activities, particularly in research, especially if they can be linked to historic examples, to show the University's on-going contribution.'
>
> (I. Carradice, in interview, 25 July 2007)

ii. St Andrews: marketing organisation

In terms of organisation and structure, marketing within the museums and collections of the University of St Andrews is rather underdeveloped because the main museum project is not yet open to the public.

> 'The Museum Collections Unit does not have a marketing plan; we have some sense of how we can market the new museum. At the moment, all we do for the Gateway Galleries and the Bell Pettigrew Museum is produce leaflets. We work on event-specific promotional activities.'
>
> (D. Hopes, in interview, 20 October 2006)

> 'For MUSA, we have a schedule for when it will open and we have worked back from that and how we can feed information into various publications and press but we really need to think about some proper strategy for marketing the museum collections now that we will have a venue that does them justice.'
>
> (D. Hopes, in interview, 20 October 2006)

> 'The University has a Vice Principal for External Relations heading all the departments relating to this area, including Development, Admissions and the Press Office, so there is obviously an understanding of the relationship between, for instance, marketing and student recruitment. Before MUSA opens to the public we intend discussing with the Vice Principal or his representatives the various ways in which MUSA (and indeed our other facilities) may be brought into the University's marketing plans. In practical terms we have already contributed to initial planning for the University's 600th anniversary and we will be having discussions with the people who organise the 'Red Gown' tours of the University.'
>
> (I. Carradice, in interview, 25 July 2007)

iii. St Andrews: student recruitment

Understanding the 'serious economic pressures [...] particularly [...] in terms of student recruitment' (Boylan 2002: 66), the University of St Andrews utilises its cultural assets (e.g. museums, collections, libraries, etc) as a means of securing potential students and staff. As the following response indicates, the University is actively pursuing less conventional methods of student recruitment, through cultural assets.

> 'The university also uses collections to advocate the university to potential students.'
>
> (D. Hopes, in interview, 20 October 2006)

Providing an example of how university collections are directly utilised for purposes of recruitment and advocacy:

> 'Last year the Admissions Office moved [location] and they wanted some items from the university museum collections to go on display. We have a number of works of art hanging in the [Admissions Office] reception area and that is an area where a prospective student might come before being interviewed or asking questions. The University is trying to impress these people with its collections and its sense of heritage. [This occurs] across the University, mainly in offices of University headquarters. Each office has works of art from the museums collections and they are used as a means of showing off the collections as well as decorating the wall for the University executive.'
>
> (D. Hopes, in interview, 20 October 2006)

In terms of departmental recruitment, subject-specific museums like the Bell Pettigrew are capable of targeting markets.

> 'It is our hope that these local school children will take a [Bell Pettigrew Museum] leaflet back to show their parents and in the future will think about applying to St Andrews.'
>
> (M. Milner, in interview, 07 July 2006)

The Museum and Gallery Studies Programme at the University of St Andrews will directly benefit from the MUSA development, as current building plans include facilities for course instruction and student workspace. In addition, one of the galleries (the MUSA gallery) is being designed to showcase museological practices and research, offering students the opportunity to explore and apply a more theoretical and experimental approach to their vocational practice.

> 'The fourth gallery is the most interesting one and it probably hits on your idea of a window, on the current atmosphere in terms of research projects. It will be called the MUSA gallery and it will continue the story of the university but it will look implicitly at 'What is a museum?' because we have the museum and gallery studies course taught next door in the school of art history we thought this would be a nice experiment there.'
>
> (D. Hopes, in interview, 20 October 2006)

iv. St Andrews: institutional promotion

The University of St Andrews demonstrates an awareness of institutional promotion relating not only to its museums and collections but also the University, as a well-resourced institution which offers a unique and distinctive experience to potential students, staff and visitors. Within the Forward Plan (2005-2010) the Museum Collections Unit lists amongst its strengths the University's 'significant collections, of local, national and international

importance', that 'together with the high reputation of the University facilitates the attraction of external funding from institutions, foundations and private individuals'.

Citing both an internal and external market within the Forward Plan (2005-2010), the Museum Collections Unit understands that in order to gain the support of prospective students, staff and funders, they must first ensure security and recognition within their own institution.

> 'The fact that we are building towards a new university museum can only help raise the profile of museum collections internally to university staff and externally to the public. You can see that they are improving.'
>
> (D. Hopes, in interview, 20 October 2006)

Despite the University's awareness of both internal and external profile-raising, the University of St Andrews Museum Collections Unit recognises that apart from the internal university community and the external 'society at large', the local constituency needs development in the form of marketing and access:

> 'In a global sense, I think the university could make better use of some of its heritage collections, art and scientific collections. I think they could be better used in terms of marketing because at the moment we have them but we do not shout about them enough. Symbolically they can be used to impress people about the age and prestige of the university. [One of the purposes of MUSA] in a local sense to drum up a bit of support and improving access to these collections.'
>
> (D. Hopes, in interview, 20 October 2006)

> 'When you speak to the people at the tourist information centre, it becomes apparent that when people come to St Andrews and are on business or on holiday they are deprived or dismayed that they did not come back with a little more of the university. Now the university museum when it comes on stream will dispel that, like the Gateway does to a small extent. But there are other ancient universities who have got museums and galleries and other areas of access and why doesn't St Andrews?'
>
> (M. Milner, in interview, 07 July 2006)

As Scotland's most ancient university approaches its sexcentenary in 2013, St Andrews demonstrates both an understanding and appreciation of its institutional heritage as well as its role in the University's future.

9.2 University of Liverpool: Case study 2

'The future of the past cannot be foretold.'
(Lowenthal 1981:14)

To coincide with the city of Liverpool's 2008 European Capital of Culture programme, the University of Liverpool is transforming one of its most famous historic landmarks, the Victoria Building, into a University art gallery and museum in an extensive restoration project. With a museum development most closely resembling MUSA at St Andrews, Liverpool's Victoria Building will draw from the University's collections of art and heritage, a majority of which has never before been on public display.

The University of Liverpool demonstrates a similar categorical recognition of institutional heritage as the University of St Andrews. In 2006 the Collections Department was expanded 'to create the Art and Heritage Collections Department – with the antique furniture, ceramics, silver and art collections under the 'Art' umbrella and museum collections under 'Heritage', including anything that falls under the broad umbrella of historical interest' (L. Sedman, in interview, 13 March 2006).

Though the University of Liverpool demonstrates a more forward-thinking approach to identification and recognition of its material heritage than most British university museums, the Curator of Heritage added 'we are still in the process of drawing up documents about what constitutes 'heritage' (L. Sedman, in interview, 13 March 2006). A reflection on the conception of 'heritage' within the University of Liverpool follows:

> 'I suppose heritage in the broader sense fits into the history of the departments within the history of the University and the history of the University is its knowledge. As far as the University is concerned, I am trying to make the definition as all-encompassing as possible to stop things from slipping through the net.'
>
> (L. Sedman, in interview, 13 March 2006)

> 'The central management are now very pro-heritage.'
>
> (L. Sedman, in interview, 13 March 2006)

Heritage and History

The University of Liverpool can be traced back to a May 1878 Town Hall meeting resolution to establish a University College in Liverpool. Previous attempts to provide higher education in Liverpool included the Liverpool Royal Institution (1814) and the School of Science (1861), 'both of which failed to develop into established colleges of higher education' (Allan 1981: 1*[222]). The Royal Letters Patent were obtained in October 1881, establishing University College, Liverpool, and the City Council made available for the College the former lunatic asylum on Brownlow Hill. The College officially opened in January 1882 with 45 enrolled students. In 1883 the University obtained the right to grant medical degrees and absorbed the Medical School. This became the University's first Faculty, with a Faculty of Arts constituted in 1896, Science in 1902, and Engineering and provision for a Faculty of Law in 1903.[223] As the student and staff population expanded, the need for additional teaching space and facilities increased accordingly.

In terms of museums, the University of Liverpool saw a small but developed series by at least 1903, within the medical and science departments. These 'museums of machinery, models and specimens, were regarded as essential teaching instruments, and Heads of Department frequently devoted a great deal of time to their care and development' (Kelly 1981:122-3).[224] In addition,

> The Calendar for 1902-3 also describes museums attached to the Departments of Chemistry, Engineering, Natural History, Botany, Anatomy, Pathology, Materia Medica, and Hygiene. Geology and

222 * Indicates the author's page numbering where the original text does not have any.

223 The introduction of a Faculty system was due mainly to Professor Mackay who was aware of the role of university faculties in medieval Europe, in Scotland, and in contemporary France [...] John Sampson the College's second librarian, suggested in 1896 that Mackay's purpose in starting a Faculty was to strengthen the position of the Arts professors against the Science professors. Professor Walter Raleigh saw Mackay's purpose rather as part of his campaign for a university based on 'brotherhood among friends and comrades' not a university whose government was borrowed to some extent from the business world' (Allan 1981: 7*).

224 Heads of Department frequently invested large sums of money and time to the development of departmental museums. 'Briggs, for example, is said to have spent £5000 out of his own pocket on creating a museum of Midwifery and Gynaecology' (Kelly 1981:122-3).

> Prehistoric Archaeology were represented in the Natural History Museum, and a Museum of Forensic Medicine was in preparation (Kelly 1981:122-3).[225]

Apart from the establishment of museums from departmental teaching collections, the University of Liverpool maintained a record of its 'most distinguished members and associates', as the 1981 centenary exhibition catalogue explains: 'over the years a sizeable collection of portraits has been built up, either by presentation or subscription' (Carpenter 1981:1*).

> The earliest acquisitions are a series of portrait busts of benefactors, many by members of the School of Architecture and Applied Arts, which were presented when the Victoria Building was new [...] Also in the Victoria Building, in the Tate Hall, is a group of portraits of Chancellors and Vice-Chancellors, which remain *in situ*. Most of the portraits in this exhibition usually hang in the departments to which they pertain' (Carpenter 1981:1*).

The increasing needs of the student and staff population outgrew the original asylum building the University first occupied. In 1887 Alfred Waterhouse was asked to submit plans for a new building, 'to provide accommodation principally for the College's small central administration, for the Arts departments, for a library, for a lecture theatre, and for common rooms for the students' (Allan 1981:8*).[226] As Allan explains:

> Money raised in the city for a Jubilee Clock Tower in commemoration of Queen Victoria's Jubilee in 1887 was generously handed over, meeting part of the cost of the Jubilee Tower, its clocks and bells. The Victoria Building, with its appropriate inscription recording that it was raised by men of Liverpool 'for advancement of learning and ennoblement of life', was formally

225 As Kelly writes: 'It would be a pity not to make reference to the 'native village' constructed in 1936 under the direction of Professor D.B. Blacklock, of the School of Tropical Medicine, on a nine-acre site alongside the Liverpool and Leeds Canal at Melling. The village included huts similar to those built by natives in the tropics, to illustrate hygienic and unhygienic building methods; types of building materials ; methods of water-supply, drainage and sanitation; and the problems of controlling disease. Owing to vandalism it was eventually decided to transfer the village to the grounds of Fazakerley Hospital, but the outbreak of war interrupted the work there, and it was never completed' (Kelly 1981: 262).

226 'The Victoria Building was the largest of those buildings of the College which were designed by Alfred Waterhouse whose distinctive use of terracotta and red brick here led to the coining in 1943 by 'Bruce Truscot' (the pseudonym of Professor Allison Peers, Professor of Spanish at the University of Liverpool 1922-52) of the term 'Redbrick', as applied to the universities which originated in the later 19th and early 20th centuries' (Allan 1981:9*).

> opened in December 1892 by the Chancellor of the University, Lord Spencer (1981:8*).

Figure 9.5 – Victoria Building, University of Liverpool (Photo courtesy of University of Liverpool Media Relations).

The Tate Hall in the Victoria Building served as a storage and display space for the University's collections of porcelain and watercolours, though as Rathbone – Chairman of the Fine Arts Sub-Committee – commented in 1977,[227] 'students rarely saw the collections [...] save whilst sitting an examination' (1977: i). Advocating a new, permanent home for the University art collections, Rathbone explains:

> The collection has been scattered and available to be seen by only a few or on special occasions. The need for a University Art Gallery where these varied possessions can be gathered together in one place and displayed under secure conditions for the benefit of both the University community and the general public has been realised for some years. Because of shortage of space in a period of rapid expansion and lack of finance for a major project, action has been deferred' (1997: foreword).

The conversion of the ground floor of a 19th-century house on Abercromby Square proved an important first step in the establishment of an art gallery, opening in

227 'In 1966 a Fine Arts Sub-Committee was formed and since that time departments which remained in the older buildings of the University have also been able to enjoy works of art from the collections' (University of Liverpool 1993: 3*).

February 1977. A later expansion of the Art Gallery encompassed the remaining floors of No. 3 Abercromby Square, opened in May 1981. Whilst the University of Liverpool Art Gallery at Abercromby Square provided space for the limited display of the arts collection, the facilities did not provide the necessary storage or display space for the University's heritage collections.

9.2.1 The Victoria Building development

As Matthew Clough, Director of Art and Heritage Collections expressed in July 2006, 'transforming the Victoria Building into a public space will further enhance the institution's connectivity with people who live in Liverpool but don't necessarily study at the university.' [228] As a press release on the University of Liverpool website explains:

> The restoration will open one of Liverpool's most iconic landmarks to the public for the first time [...] It will now become the new home for art and heritage collections acquired by the University throughout its 100-year history.[229]

The University's art and heritage collections will be distributed and displayed over two floors of the Victoria Building. The first floor will display the University of Liverpool's art collections, including fine art (which includes an impressive collection of early English watercolours), ceramics, silver and furniture. The second floor, Tate Hall (originally created as the University library), will be restored to accommodate the University's heritage collections.

> Exhibitions at Tate Hall will include dinosaur footprints, X-rays of Tutankhamun's mummified body, death masks, and the skeleton of the 1899 Grand National winner, Manifesto. The heritage collections also include some of Nature's most unusual creatures, such as a Tasmanian devil and a particularly rare reptile from the southern hemisphere known as a sphenodon.[230]

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228 Quote from University of Liverpool press release. See
http://www.liv.ac.uk/newsroom/press_releases/2006/07/victoria_building.htm, accessed 07, July 2007.

229 Quote from University of Liverpool press release. See
http://www.liv.ac.uk/newsroom/press_releases/2006/07/victoria_building.htm, accessed 25 June 2007.

230 Quote from University of Liverpool press release. See
http://www.liv.ac.uk/newsroom/press_releases/2006/07/victoria_building.htm, accessed 25 June 2007.

These collections of 'heritage' reflect the University's broad conception of its tangible institutional identity. Accrued over the course of a century, these objects represent the multifaceted and varied pursuits of the University of Liverpool and their collective display follows what Lourenço terms the 'integrated approach'.[231] This integration may be either physical – collections under the same roof – or institutional (a new unit officially created to run the different parts) or both. Whether or not a centralised space or unit approach is taken is an administrative matter to be solved on a case by case basis and though collections may be assembled under the same roof it does not ensure that the interpretative approach reflects this integration. The story that is told should be singular and coherent or the disparate objects and collections lose context, not only within their current display but also from their original teaching purposes. The Victoria Building at Liverpool and St Andrews' MUSA have the potential to act as centres of heritage innovation, incorporating museums, historic buildings, collections of art and science, artefacts, specimens, books and documents both historical and in use.

The Victoria Building of Liverpool and the MUSA development at St Andrews represent the forward-thinking and fluid approach to the use and display of historical and heritage collections which may prove necessary for university museums to remain relevant to their public and parent institutions. Utilising an historical building within the university, yet employing a contemporary attitude towards displaying institutional identity, may prove to be the most innovative projects within British universities to date. Whilst continental university museums (like the Arppaenum at Helsinki and the Gustavianum at Uppsala)[232] have adopted a physically integrative approach, British and North American

231 See Lourenço (in press). Lourenço highlights an integrative tendency trend across European university museums.

232 The Gustavianum (Uppsala University, Sweden - Scandinavia's oldest university) dates back to the 1620s when it served as the primary teaching building until the 19th century. Since 1997 the building has housed the University Museum, with five permanent exhibitions. Objects related to student life, the work of Celsius and Linnaeus and the impressive Art Cabinet of Augsburg, trace the history of the university from 1477 to present day. Of particular interest, Olof Rudbeck's anatomical theatre, erected in 1663, gives the building its distinct roofline.

university museums have yet to fully explore this as a collections display possibility.

As Lourenço writes, 'Integration of collections [...] has been tried before' (2005: 154). In the 1960s Harvard University museums aimed to integrate all public exhibitions into a single exhibition facility, though the project was later abandoned.[233] Similarly, in 1928 at the University of Michigan, Ann Arbor, four disparate campus museums were integrated and relocated to a new and centralised building. As Lourenço contends,

> this was one of the first migrations of first generation collections from departments and possibly one of the first university museums integrating multidisciplinary collections under a single director and professional management (2005: 154).

Because of the loss of links between the collections and their respective departments, the model was abandoned in the 1950s, 'mostly to prevent a decline in the use of collections for teaching and research' and as a result, 'the collections returned to the departments' (Lourenço 2005: 154).

Physically integrating collections may result in either the isolation and loss of practical and contextual significance (in the case of teaching and research collections) or the increased and visible recognition of the institution's identity (in the case of heritage collections). Objects which still play an important role in contemporary teaching and research may not benefit from collections integration (either physical or administrative) as it may potentially sever the ties with their respective departments. Perhaps the most successful solution would be for departmentally embedded collections to offer either duplicate material or a selection of items to integrate for display, rather than entire collections migration.

Plans for the integrative display of the art and heritage collections of the University of Liverpool within the Victoria Building are the result of several years planning, including the completion of collections surveys, a feasibility study and

233 See Williams (1969).

subsequent report. As early as winter 2006, the collections surveys, feasibility study, cataloguing and photographing were near completion. A new store was made available and the bulk of the collection was transported in anticipation for the new display space in 2008. Conservation is currently in process and the collections will be organised and prepared for installation once the renovation of the Victoria Building is completed in early 2008.

9.2.2 Marketing

Although the Victoria Building project at Liverpool closely resembles MUSA at St Andrews in terms of heritage recognition and display, close examination of the marketing strategy at Liverpool proves rather dissimilar. Student recruitment is not recognised as a primary function of the new facility and displays. Whilst comparison can be drawn between St Andrews and Liverpool regarding the projects' roles in institutional promotion and overall marketing organisation, direct correlation cannot be drawn between the two universities' attitudes towards their developing projects' functions as showcases or shop windows for student recruitment.

i. Liverpool: showcase or shop window?

With the addition of the Victoria Building, the University of Liverpool will have numerous and varied display spaces for its collections of art, heritage and teaching collections.[234] The Victoria Building will prove to be its most high profile, as the Director of Art and Heritage Collections explains,

234 According to L. Sedman (in litt, 23 July 2007), 'the amount of display space in the University is about to change radically. The Art Gallery which opened about 30 years ago will close at the end of this month, and the Art Collections will move to the new space in the Victoria Building which will also house displays from the Heritage Collections. In departments - Archaeology has their own museum with an important collection (they are applying for independent Accreditation) - they plan to re-develop it next year. Geology has a number of display cases in public areas. Other departments such as Electrical Engineering and Physics have small displays in their departments (but not interpreted). The Dental Museum is expected to close and the objects will come into the Heritage Collections store. Obstetrics and Gynaecology have an important display of wax models, antiquarian books and historical instruments in a staff seminar room. Latin American Studies has a display of pre-Columbian ceramics which sometime in the next year will come into the Heritage Collections store [...] Gradually, more and more departments are transferring items to our store [...]The Veterinary Science have displays for teaching anatomy and pathology - but not in public areas. Items in the Heritage Collections store will be used on a rotating basis to create the Victoria Building displays.'

> The museum collections will go on display for the first time and will appeal to both children and adults, allowing them to gain a better understanding of the groundbreaking contributions the University's research has made in numerous areas such as anaesthesia, nuclear fission and the development of the radio.[235]

The objects and collections which will make up the displays and exhibitions at the Victoria Building grew out of University teaching and research. Their interpretation and display within a more general university heritage context has perhaps more to do with showcasing the university's legacy than acting as a window on the current working environment. This development aims to provide the surrounding community with a point of exchange whereby the University can display its foundations and attributes to the city which hosts it. Rather than utilising the collections for purposes of student recruitment through a shop-window approach, the development at the Victoria Building is, as the heritage curator explains 'more about the concept of higher education [...] to break down barriers and make people feel that the University is a part of the community' (L. Sedman, in interview, 13 March 2006).

ii. Liverpool: marketing organisation

The development at the Victoria Building had an effect not only on the objects and collections and displays at the University of Liverpool, but also on the overall structure of the Art and Heritage Collections and its associated services.

> 'There has been a lot of reorganisation. Our Curator is now The Director and we have two Assistant Curators.'
>
> (L. Sedman, in interview, 13 March 2006)

These services, including marketing and public relations have seen redevelopment;

> 'The PR department has been expanded and re-named Corporate Communications - and they deal with the overall marketing of things.'
>
> (L. Sedman, in interview, 13 March 2006)

235 Quote from University of Liverpool press release. See http://www.liv.ac.uk/newsroom/press_releases/2006/07/victoria_building.htm, accessed 25 June 2007.

The University has begun applying a dual marketing approach during the development's interim, aiming for increased autonomy for the Art and Heritage Collections:

> 'Marketing is happening in a two-pronged way. At a very basic level we are doing things like getting local papers to write pieces - and University circulations as well. But anything big is handled by Corporate Communications.'
>
> (L. Sedman, in interview, 13 March 200)

> 'Once the museum is open our marketing will come more from Communications than they do now because we will have to make sure that everything goes through the right channels. It is only in the last year or two that our profile has improved.'
>
> (L. Sedman, in interview, 13 March 2006)

iii. Liverpool: institutional promotion

The Victoria Building development aims to serve as a point of exchange between the university and its surrounding community, employing recognisable university objects, ideas and imagery for purposes of institutional promotion and community acceptance.

> 'But one thing that we are very mindful of is to make it into a resource for the people of Liverpool. It is not just the University banging its own drum; it's something of use and interest to the people who will visit.'
>
> (L. Sedman, in interview, 13 March 2006)

As a redevelopment project, the art and heritage displays at the Victoria Building aim to regenerate an iconic part of the built heritage of the University of Liverpool. The Victoria Building was historically used as the University's library and later, once the library outgrew its facilities, the building displayed a portion of the University's academic portraits before falling into a state of disuse, off limit to members of the public. Now that it is undergoing a programme of renovations, this iconic and regenerated historic building will bring prestige to the University and be a focal point for the University's contribution to the 2008 Capital of Culture celebrations. As the heritage curator explains, 'we intend to use the whole building in a more coherent way. It has got to be seen to be of interest to the community and the public and not just for our own purposes' (L. Sedman, in interview, 13 March 2006).

9.3 Summary

The chapter introduced the first case study at the University of St Andrews, where the Museum Collections Unit is set to begin a new phase in the use and display of its collections, with a particular focus on the University's heritage. The second case study at the University of Liverpool indicated that a similar development – the creation of a University art gallery and museum in a £7.5 million restoration project - is currently underway.

The Victoria Building of Liverpool and the MUSA development at St Andrews represent the forward-thinking and fluid approach to the use and display of historical and heritage collections which may prove necessary for university museums to remain relevant to their public and parent institutions. In both cases an historic building is being utilised, but a contemporary attitude towards displaying institutional identity is also being employed. As Lourenço contends, 'if the new projects manage to balance meaningful public interpretation with the relevance of collections for future research and teaching [...] in a sustainable and long-lasting way, then university collections may well be able to achieve their potential – possibly more fully so than ever before' (2005: 147).

10. Conclusion: beyond the triple crisis

Within the preface of her 2005 doctoral thesis, Marta Lourenço described her experiences visiting the university museums and collections of Europe in the course of her research programme. For three years she had traveled throughout Europe visiting university museums and departmental collections, speaking with countless museum staff, academics, administrators, students and professionals, navigating between the two worlds of universities and museums, and she recounted:

> For the past three years I was fortunate enough to have the opportunity to visit some of the most extraordinary treasures in Europe. Contrary to what some people may think, not only *national* museums and archives have treasures under their wings. Treasures are also to be found in the universities of Leipzig, Lyon, Pavia, Porto, St Andrews, Tartu, Utrecht and many others. In Bologna, I admired Aldrovandi's herbarium from 1551, marvellous in its late medieval style, ornamented with gold and red drawings and adorned initials. In Oxford, I saw the type specimen of the tsetse fly *Glossina morsitans* pinned to a label written by Dr Livingstone himself. I looked at some of the artefacts collected by Captain Cook during his 18th century voyages of exploration at the anthropology museum in Florence. At the Utrecht University Museum, I saw the lens through which Christiaan Huygens discovered Titan, the largest moon of Saturn, 350 years ago. The lens still bears Huygens' signature, scratched with a diamond along its edge. In Uppsala, I saw Anders Celsius' original thermometer and visited Linnaeus' botany cabinet. I could go on and on [...] (2005: ii).

British university museums account for nearly 4% of the UK museum sector yet house nearly 30% of all collections 'Designated' by the Department for Culture, Media and Sport (DCMS) as nationally or internationally important,[236] attesting to the outstanding quality but limited accessibility of British university museums and collections. The true magnitude of the heritage kept by Britain's universities can hardly be grasped, though examination into their development, current status and potential for the future facilitates a more knowledgeable and concerted

236 'Sector' is understood as comprising national, regional, local authority, university and independent museums in the UK. See UMG (2004).

effort in the campaign for their preservation. Lourenço (in press) refers to collections as the 'dark matter' of universities: present but immeasurable.

This study focused on the museums and collections of nine British universities with research carried out between 2004 and 2007, aiming to provide a clearer view of British university heritage within its museums and collections while exposing the terminological and conceptual inconsistencies surrounding 'university heritage'. This chapter summarises the study's main results, addresses pervading themes and presents areas for future development and research.

10.1 Discussion of main results: the ongoing crisis

It seems the diversity of university museums, their collections and institutional types, prove both their joy and their undoing. This diversity has afforded the sector the capacity for museological experimentation with the limitations of university responsibilities, the wealth of rare, significant collections with the constraints of resources and finance. University museums bring together the sectors of higher education and museums and thus, as Lourenço contends, are 'positioned between two worlds' (2005: 31). The diversity of British university museums and collections stems from the heterogeneity of their parent universities. The foundation of the British university spans 900 years, with the 'ancient' universities of Oxford and Cambridge within England and Scotland's universities of St Andrews, Aberdeen and Glasgow being the oldest. These institutions provided the basis for the development of the newer 'modern' institutions. Unofficially classified according to their architectural characteristics, the modern universities comprise the 'redbrick' or civic institutions of the 19th century and the 1960s 'plate glass' universities. Each of these institution types represents a particular era in the development of British higher education, having a direct impact on the museums and collections which developed out of institutional teaching, research and identity.

Through defining the eras of British higher education, a clearer picture of their respective museums and collections emerges. However, without a clear definition of the 'university museum' and 'university collection', further examination could prove inconsistent and confusing. Perhaps the most important features of a university museum lie within its administrative association and responsibilities to an institute of higher education and dedicated facilities for research and display. The university collection then, relies on similar criteria with less emphasis on dedicated facilities like those of the museum. Although a concise and suitably inclusive definition of 'university museum' has not appeared in the literature to date (Lourenço 2005), this issue has been addressed by museum organisations such as ICOM and the MA. Understanding the contents of university museums and collections facilitates a better understanding of their identity and function. Regional surveys of university museums conducted between 1989 and 2001 have contributed to the current state of knowledge, provoking individual institutions to carry on where the overarching surveys left off.

The regional surveys may have raised more questions than they answered regarding the current state and practice of British university museums and collections. Diversity at the institutional (both university and museum), typological and disciplinary level revealed terminological inconsistencies throughout. Over the course of this research programme it became increasingly apparent that nationally, institutionally and even departmentally, individuals and groups working in and with university museums and collections dealt with similar terms and concepts but used a slightly if not entirely different working vocabulary. Lourenço identified three major terminological problems currently facing university museums: a) country-specific terminological problems; b) terminological problems of a general and broad nature, shared with non-university affiliated museums; and c) specific terminological problems, continuing, 'there is a need for greater clarity and consistency in terminology' (2005: 32).

As this study focuses on the heritage of British universities, their museums and collections, addressing terminological inconsistencies quickly emerged as an important consideration. The contemporary literature pertaining to heritage revealed that as a discipline, heritage has only seen relatively recent discussion with a marked increase in the number of texts appearing in the past thirty years. In terms of university heritage, at the international level the European university museum organisation *Universeum* provided perhaps the earliest formal recognition of the term 'academic heritage' with the (2000) publication, the *Halle Declaration*.[237] As a relatively recent terminological introduction to the literature, 'academic' or 'university' heritage prompted a number of theoretical papers (Boylan 1999, 2002, Sanz & Bergan 2002, Bulotaite 2003, COE 2004, Lourenço 2005, Kozak 2006). The recent, substantial growth in the literature indicates an increasing awareness and growing professional interest in heritage as it relates to institutes of higher education.

This study presents a new typology for the heritage found within universities. 'Institutional heritage' encompasses both disparate and parallel forms of (both tangible and intangible) heritage, i.e. university heritage (including 'university history'), academic, scientific and intellectual, forming a more inclusive definition. 'Institutional identity' provides individual institutions with the capacity to recognise a more complete view of their own heritage by adopting a more inclusive approach which focuses on those objects and collections which bring their institution both significance and distinction.

Initiatives at the national and international level have contributed to the global realisation of 'university heritage'. These include: the *MuseUM* Project (Musée des Universités de Montpellier, provisional title)' in France,[238] Italy's

237 The Declaration of Halle is available for download at http://www.universeum.de/, accessed 17 June 2006.

238 The project studies, protects and interprets scientific, artistic, and architectonic heritage of the three universities of Montpellier (Lourenco 2005).

Commissione Musei,[239] and in the Netherlands, the LOCUC.[240] In the UK the University Museums Group and University Museums in Scotland provide advocacy and the capacity for networking and collaborative projects. At the international level, organisations such as UNESCO, the COE and the collaborative efforts of *Universeum* aim to raise awareness about European university heritage.

Using Warhurst's (1986) 'triple crisis' of identity and purpose, recognition and resources as a framework to address the current state of heritage within British university museums and collections, the thesis presents three chapters which address the crises individually, beginning with identity and purpose. The *discriminis identitas* of university museums, affecting not only their collective and individual identities but also their *raison d'être,* are repeatedly questioned (e.g. Harden 1947, Guthe 1966, Rolfe 1969, Warhurst 1986, Willett 1986, de Clercq 2003a). I contend that through the exercise of heritage recognition perhaps a better understanding of identity can be reached, as heritage and identity are perhaps more closely related than Warhurst's (1986) identity and purpose because 'heritage [...] attests our identity' (Lowenthal 1998: 122). Though the purpose of the university museum does indeed relate to its identity, the objects, collections and museums (material heritage) within a university help to form the institution's tangible or material identity. What purpose can a university museum serve in terms of the greater museum sector without a clear, internal purpose within the university?

Two decades since Warhurst's initial call for action the current state of British universities and their heritage in relation to the crisis of purpose and identity is perhaps less of a crisis and more a case of prolonged difficulty. This study revealed that the heritage of British universities – though challenged by

239 The commission promotes the heritage held by Italian university museums, collections, archives, and botanical gardens' (Lourenço 2005).

240 The group consisted of keepers and curators concerned for Dutch academic heritage (Lourenço 2005). LOCUC ceased to exist in 1996 and its core was transformed into the Stichting Academisch Erfgoed (SAE). (S. deClercq, in litt, 18 August 2007.)

terminological inconsistencies and a lack of conceptual depth – is now being clarified and developed. Overall, British university museums find themselves in a state of self reflection.

The following trends pervaded the research programme:
1) the presence of 'foundation' and 'founding' collections. The study provides a typological distinction between 'foundation' and 'founding', providing a guideline for referencing some of the earliest (and often most confusing) collections. As is often the case with university museums and collections some degree of overlap does occur.
2) The everyday use of heritage items. Heritage recognition within British universities includes the traditions, customs and ceremonies which utilise materials kept by universities and their museums as 'active relics'. The acknowledgement of their lasting legacy and their symbolic central role within the university serves as a reminder of what makes the institution unique.
3) The concept of institutional heritage in object layering. Objects have the same capacity to gather significance just as they disseminate it. University museums and collections have the capability to tell a variety of stories from a range of perspectives. University museum displays employing Alberti's (2005) 'object biography' form a layered narrative, which reflects the objects' relationship to the university and the museum and recognises the capacity for an object's shifting role from acquisition to use in teaching and research and finally, in display.

Addressing the crisis of recognition, which Warhurst described as one of 'identification' (1986: 138), the study revealed that perhaps the recognition of university museums and collections has shown the most improvement amongst the factors making up his tri-partite 'crisis'. Across the British university museum sector, identification and data compilation have developed from a weakness into a considerable strength, owing to the series of regional surveys, individual institutions' surveys and audits of their own museums and collections and initiatives at the international level, such as ICOM's sub-committee for University Museums and Collections (UMAC). Perhaps the real crisis of

recognition facing British university museums today remains in that which is not quantifiable – those collections which fall outside of formal collecting policies and classifications, whether 'orphaned', lacking formal designation or suffering neglect as a result of insufficient funds and/or resources. These objects and collections constitute the material heritage of Britain's universities yet lack the necessary recognition for development. As the aim of this research programme was to provide a clearer view of heritage in the context of university museums and collections in Britain, perhaps the most difficult revelation appeared to be the sector's overall lack of consistent university heritage recognition. Analysis of the field research revealed an inconsistent awareness and identification of heritage material within individual institutions, though a loose but discernable pattern of heritage recognition appeared in the form of commemorative celebrations, publications and exhibitions. The study introduced the concept of the 'heritage shift', which outlines the challenge of the categorical distinction of university teaching and research collections caught in transition, i.e. those objects shifting from an active departmental role in teaching and/or research to an unemployed or 'orphaned' position.

The final element of Warhurst's 'triple crisis', resources, can be attributed to three major issues: government cutbacks in public spending, structural changes in higher education and changes in object-based teaching. At present, the 'crisis' of university museums and collections has perhaps more to do with limited resources than an unclear identity and purpose or lack of recognition. Resources can be broken down to comprise funding, space and staff. A majority of British universities suffer from chronic under funding. The annual budget of a typical UK university museum is made up of a dizzying mixture of national, regional and local funding alongside grants from arts, education and museum funding bodies. The distinct lack of space available – for both staff and collections – proves perhaps the most urgent and visible concern for most university museum and collections. In terms of staffing, this study found that inconsistencies within the staffing structures of university museums and collections made it difficult to trace patterns, chart progress and show development across the sector as a whole.

Despite lacking satisfactory resources, the current situation within British university museums is not entirely grim. Where more orthodox and quantifiable resources may be lacking, less considered resources (e.g. expertise, networking, etc.) provide compensation.

The final section of the thesis incorporates the scope of findings from the previous chapters regarding university heritage, museums and collections into a discussion of marketing theory and practice. Through the application of marketing principles to university museums the study examined individual institutions' attitudes towards utilising their museums and collections as showcases and shop windows for the university as well as their roles in institutional promotion and student recruitment. An overview of the current marketing structures and organisation found within university museums indicated that the late introduction of marketing practice in the university museum sector led to its underdeveloped and inconsistent employment. Utilising the previously introduced concept of 'institutional identity', the study then focused on the potential for its marketing. The current European market for higher education is becoming increasingly competitive, with universities, both ancient and modern, competing for students and staff. Universities that emphasise the value of their heritage (both tangible and intangible) appear prepared to offer a distinct and significant higher education experience.

Finally, the two case studies are presented to provide a working context of the theories and issues addressed as well as the information gathered during the course of this study. The University of St Andrews' MUSA and the Victoria Building at the University of Liverpool are two British examples of a new phase in the use and display of collections, with a particular focus on university heritage, previously explored in continental Europe but not in the UK.

10.2 Universities, museums and heritage: Beyond the triple mission

> 'While working in a university museum, it did not take me long to realise that this was a peculiar type of museum. A museum where things I thought would be difficult were actually simple and things that seemed simple turned out to be quite the contrary.'
>
> (Lourenço 2005: ii)

This study revealed numerous examples where further developments could strengthen the role and identity of individual and collective university museums through projects and services beyond their standard 'triple mission' of teaching, research and display. The following projects and considerations will help or already are helping university museums remain relevant to their changing audiences and retain the dynamism inherited from their parent institutions.

10.2.1 Widening participation and community engagement

Widening access and improving participation in higher education are 'a crucial part of [HEFCE's] mission and form one of [its] strategic aims'.[241] Aiming to promote their institutions and provide individuals with opportunities for higher education is a cause not only championed by univeristy admissions offices and senior members of university government, but by the museums and collections which serve them. Engaging the local community, whether this means through schools, colleges, various education programmes or activities centres, permits individuals who may never have had contact with higher education to participate actively and connect with those associated objects and materials which make up an institution's identity. It is important for the university museum to be seen as not only an extension service to the university, but a resource for the local community. Both MUSA at the University of St Andrews and the University of Liverpool's Victoria Building regard widening participation and community engagement among their developments' top priorities. Local support provides these projects with an audience outside the university and the opportunity for reaching a market segment with the potential of recruitment.

241 See HEFCE website, http://www.hefce.ac.uk/widen/, accessed 18 July 2007.

10.2.2 Networking expertise and best practice

Perhaps the most effective method for raising standards and promoting best practice involves aggregation and information exchange. This practice has already been taken up by museums and collections within their own institutions, such as the museums and collections of Oxford and Manchester. As an Oxford museum curator explains,

> 'We are a part of Oxford University Museums United, we put our [funding] bids in together and we internally decide what is going to go forward rather than the individual institutions. So we have to be more joined up in our planning.'
>
> (S. Johnston, in interview, 09 February 2006)

At the University of Manchester, the Collections Curators Forum brings together the University's departmental collections, the Manchester Museum and the Whitworth Gallery of Art.

The collaborative efforts within Oxford and Manchester are by no means the limit for networking. Currently the collective museums of Oxford, the University of Manchester Museums and Galleries and the Fitzwilliam of the University of Cambridge act as regional 'hubs' under the (English) Renaissance in the Regions Scheme. Renaissance aims to use funds from central government to enable 'regional museums across the country to raise their standards and deliver real results in support of education, learning, community development and economic regeneration', with a 'network of 'Hubs' [...] set up in each English region to act as flagship museums and help promote good practice'.[242] The prominence of university museums currently acting as 'hubs' attests to the standards of best practice and the availability of expertise they have. Such schemes may provide the university museums of Scotland with similar opportunities or perhaps the institutional collaborations of Oxford and Manchester could provide less-

242 See Renaissance website http://www.mla.gov.uk/webdav/harmonise?Page/@id=73&Section[@stateId_eq_left_hand_root]/@id=4332&Section[@stateId_eq_selected]/@id=4351, accessed 18 July 2007.

organised units with a more cohesive and strategic approach for future projects and developments.

10.3 Areas for further research

Lourenço's (2005) observations concerning the diversity of university museums and collections serve as an applicable point of departure for further research. Lourenço contends that understanding university museums and collections means

> first and foremost taking into consideration their academic context. Understanding university museums and collections also means reducing their complexity, distinguishing between the multiple levels that influence them. The diversity of university museums and collections is staggering (2005: 46).

This diversity consists of those elements well documented and thoroughly addressed by Lourenço (2005) such as: diversity in disciplines and types, purposes, positioning within the university structure and as both Lourenço (2005) and Kelly (1999) discuss, the diversity of size and management models.

Those issues originally delineated by Lourenço (2005) which could still benefit from further investigation include:

> a) terminological diversity, from a multiplication of terms – e.g. museum, gallery with and without collection, herbarium, and archive – to often divergent uses of the same term – e.g. museum;
> b) the coexistence of museums and non-institutionalised collections;
> c) diversity of public and users: university collections can be used by researchers and students, they can be open to the general public and they can have no use at all any more (orphaned). (2005: 46 - selection).

10.3.1 Terminological diversity

The university museum sector would greatly benefit from a clearer understanding of the term 'museum' as it applies to other such cultural assets within the university. Similarly, more research into the relationship and unique standing of other cultural assets as they relate to museums, collections or heritage could

provide institutions with a more inclusive and fully realised understanding of their material identity.

10.3.2 Coexistence of museums and non-institutionalised collections

Although non-institutionalised collections have been taken into account during the course of this study, more research into the use (and disuse) of so-called 'orphan' collections is required. More information concerning the types and numbers of these collections in relation to their more formal or institutionalised counterparts would prove beneficial. In addition, an appraisal of whether these 'orphan' collections should be transferred elsewhere – e.g. 'centres of excellence' or collections rationalisation as well as the potential outcome for such a measure – could also benefit the sector.[243]

10.3.3 Diversity of public and users

More research into the range of current and potential users of university museums and collections could provide the sector with a clearer view of the added value they bring to their parent institutions. Market research could reveal how and what the university museum provides as a public service – which other portions of the university cannot provide.

The term 'knowledge transfer' refers to the dissemination of knowledge and learning to the areas of life where it can be made more useful (e.g. medical research, information technology, etc). Although a seemingly recent development in higher education, knowledge transfer 'has been at the core of

243 The term 'Centres of excellence' was employed by the Museums, Libraries and Archives Council (MLA) in 2001 by Renaissance in the Regions, a programme consisting of a 'network of 'Hubs' set up in each English region to act as flagship museums and help promote good practice.' See MLA's Renaissance in the Regions website http://www.mla.gov.uk/webdav/harmonise?Page/@id=73&Section[@stateId_eq_left_hand_root]/@id=4332&Section[@stateId_eq_selected]/@id=4351, accessed 10 May 2007.

As Lourenço explains, 'if existing at all, annual budgets – excluding staff – provided by the university for museums and collections are typically low and possibly less than 10% of the budget of a non-university museum of similar size and type' (2005: 385).

university activity since their establishment – from disseminating new research findings around the world to getting graduates with skills into occupations where they can use them.'[244] Although higher education has traditionally been funded for mainly teaching and research, recent increases in funding associated with knowledge transfer are encouraging universities to engage in knowledge transfer projects and partnerships. For example, funded through the Department of Trade and Industry (DTI), Knowledge Transfer Partnerships 'involve the forming of a partnership between a company (known as the company partner) and [...] academic institute[s] (known as the knowledge base partner), enabl[e] [...] ongoing collaborations with innovative businesses who require access to skills and expertise to help their company develop.'[245]

In order to justify their public position, British universities are increasingly using their public funding for purposes of knowledge transfer, disseminating information to the public, rather than to the scholarly domain exclusively. Knowledge transfer, according to the AHRC aims to 'exploit fully the new knowledge and learning that is generated in higher education institutions [...] to be applied to areas of life where it can make a difference'.[246] As the AHRC provides funding streams for purposes of knowledge transfer, university museums have the potential to respond by identifying and developing potential users outside the university.

With the largest sum the AHRC has so far awarded under its new Knowledge Transfer Fellowship Scheme, the University of York Institute for the Public Understanding of the Past (IPUP) launched '1807 Commemorated', which links universities and museums on a project looking at ways in which the abolition of the transatlantic slave trade has been marked across the UK.[247] The two-year

244 See Universities in Scotland – Knowledge Transfer, www.universities-scotland.ac.uk, accessed 20 November 2007.
245 See Knowledge Transfer Partnerships website, http://www.ktponline.org.uk/kbp/kbps.aspx, accessed 20 November 2007.
246 See AHRC website for Knowledge Transfer Plan http://www.ahrc.ac.uk/images/4_97014.pdf, accessed 25 July, 2007.
247 See University of York website http://www.york.ac.uk/admin/presspr/pressreleases/abolitionstudy.htm, accessed 20 November 2007.

project is a major collaboration between IPUP and five national museums – the British Museum, the National Maritime Museum at Greenwich, the British Empire and Commonwealth Museum in Bristol, the International Slavery Museum at Merseyside Maritime Museum and Birmingham Museum and Art Gallery. Such knowledge transfer schemes may offer resources for university museums in the future.

10.3.4 Performance indicators

The final recommendation for further research into the field of university museums and collections originates from discussions held during the 2007 UMG AGM.

Identifying performance indicators within the university sector is common practice, now reaching such institutional extensions as cultural assets (e.g. museums, libraries, botanical gardens, observatories, archives, etc.). With little practical experience, university museums and collections are carrying out such tasks on an *ad hoc* basis. Before confusion sets in over inconsistent identification and practice, it may prove prudent to establish a standard method for and application of performance indicators as the allocation and distribution of funding and support is increasingly reliant on such information.

At the 2007 University Museums Group meeting held at the University of East Anglia, Manchester Museum Director Nick Merriman called for the internal distribution of university museums' performance data. While this indicates that individual museums already had compiled this information and in a consistent manner, several had yet to do so (because their parent institutions had not required it) or had done so in a wholly internal and individual manner. As Merriman explained, employing performance indicators and sharing information was a practice adopted long ago by national museums (facilitated through the Freedom of Information Act) as well as the museums of local authorities, responding to the call for the consistent identification, collection and compilation

of performance indicating data. One negative aspect of commissioning such information is that adopting quantitative rather than qualitative performance indicators may not provide an accurate reflection in some cases. Also, requiring such a diverse sector as university museums and collections to compile and recognise a common set of indicators[248] may limit some institutions while providing others with unfair advantages. Such issues must be addressed, with further research proving key, as this aggregation of material can potentially serve as external advocacy.[249]

10.4 Closing remarks: 'Promoting the past, preserving the future'

> 'The [university] museum is neither an institution for the general public as are most museums; [...] nor a department of a college or university like Spanish, or Biochemistry, with its staff of teachers and students. If it were either one of these, its identity, role, philosophy and finances would be clearly delineated. [...] The beast is indeed strange.'
>
> (Freundlich 1964-65: 150)

Perhaps the most pressing issue facing the university museums and collections of the UK is the lack of contiguous and consistent information regarding heritage – those objects and collections which fall outside of official or formal museums. Broadly confined to 'heritage', these objects and collections represent some the Britain's most rare and least accessible articles related to the development of higher education, knowledge transfer and object-based learning.

Items range from the ancient to contemporary, academic to aesthetic, the functional and obsolete, including such objects as the mask from a mummy case from Thebes in Aberdeen's Marischal Museum; the Paolozzi bronze found on the Sculpture Trail at the University of Birmingham; the complete Iguanodon skeleton from the Cretaceous rocks of South-East England forming the

248 Merriman's suggested indicators include: collections management, public engagement and academic engagement.

249 An initial return of data from 21 higher education museums and galleries provided the following information which was disseminated amongst UMG members via email: 'Between them [the 21 university museums and collections which responded], in 2005-6 they clocked up some 1.2 million visits, of which nearly 100,000 were educational visits made predominantly by schools. They attracted more than 74 million web hits, responded to 22,500 enquiries, generated 84 exhibitions, staged 1,500 public events and lent 1,600 objects. They also made the £4.7 million received from the AHRC work hard, using it to raise another £18 million, most of which - £11.1 million - was raised from outside their host institutions.' (K. Carreno, in litt, 19 July 2007).

centrepiece of the Sedgwick Museum in Cambridge; Titian's *Sleeping Venus* in Cambridge's Fitzwilliam Museum; the collections of rare and first edition books and medical apparatus showing the development of anaesthetics of the University of Edinburgh's Anaesthetics Museum; well-known Scottish physician and obstetrician, William Hunter's, 18th-century surgical and obstetrical instruments at the Hunterian Museum of the University of Glasgow; the vast collection of original oil paintings by 19th-century wildlife artist and naturalist, John James Audubon at the University of Liverpool; the remnants of a Roman amphora excavated in Manchester, bearing an inscription providing possibly the earliest evidence for Christianity in Britain held by the Manchester Museum; the most complete remains of a dodo in the world held in the Oxford Museum of Natural History; Guy Fawkes's lantern used during the infamous 'Gunpowder Plot' held by Oxford's Ashmolean Museum; and a 17th-century set of Joseph Knibb clocks at the University of St Andrews.

The breadth and wealth of the collections of Britain's universities is truly remarkable. Preserving this heritage may provide future opportunities for re-interpretation, continued research and cultural enrichment. As stewards of this significant collection of material, universities must identify the constituent parts and recognise the magnitude in order to realise their full potential in reflecting the development of teaching and thought in Britain and the changing attitudes towards higher education and knowledge dissemination. Without recognising the central role, the objects and collections which have historically played and now illustrate these advances in humanity, their future is uncertain.

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12. Appendices

Appendix A1: Preliminary Survey (June 2005- November 2005)

University of St Andrews, Museum and Gallery Studies
UNIVERSITY HERITAGE SURVEY

1. **Does your university have 'heritage'* collections?** (Y/N)

   a. **If they're not referred to as 'heritage', what title or name are they known by?** (e.g. historical, university, etc.)

   b. **If these items are not considered a collection of their own, what other collections do they form a part of?**

2. **What proportion of these collections are:** (please provide examples)

   a. **Loaned for public display in a museum outside the university?**

   b. **On display or in regular use at the university?** (where and for what uses?)

   c. **Kept within the university in store or displayed with limited access?**

*Collections made up of items such as: academic insignia, ceremonial objects, university regalia, commemorative portraiture and art works, items of unique institutional history, furniture and decorative items commissioned for the specific use or display in the university, anniversary publications, etc.

3. **Does you university regard collections of heritage as separate from historical teaching collections?**

    a. **Also are they separated from more general history collections?**

4. **Does you university currently have a museum, exhibition space, or display cabinet, etc. dedicated for the display and/or interpretation of these collections?**

    a. **Are there future plans for the creation of a museum, exhibition space, display cabinet, etc. for these collections?**

5. **Have objects from these collections been used for promotional purposes such as:**

    a. **Images of items used in university literature or web pages?**

    b. **Included in guided tours highlighting the assets and amenities of the university?**

    c. **Other promotional purposes?** (please give details)

Any additional comments:

May I contact you (or another member of staff) for follow up information or to schedule a more in-depth interview regarding 'heritage' collections and related marketing? If so, please provide contact details here:

Name:_____**University:**_____

Address:_____

_____

Telephone Number:_____

email address:_____

Thank you for your time and information!

Appendix A2: Survey distribution (timetable)

University	Museum/Collection	Dates sent	Inquiry to/Reply From (if different)	Results
Aberdeen	Marischal Museum	24/06/2005	Alan Knox	26/07/2005, study visit
Bath	Holburne Museum	24/06/2005	Christopher Woodward	07/07/2005
Birmingham	Barber Institute of Fine Arts	24/06/2005	Andrew Davies	No reply, exploratory visit
	Lapworth Museum	24/06/2005	Paul Smith	31/10/2005, exploratory visit
	University Collections	24/06/2005	James Hamilton	No reply, study visit
Cambridge	Fitzwilliam Museum	24/06/2005	Fiona Brown	07/07/2005, exploratory visit, study visit
	Kettle's Yard	24/06/2005	Sebastiano Barassi	16/08/2005
	Museum of Archaeology and Anthropology	24/06/2005	David Phillipson	16/08/2005
	Museum of Zoology	24/06/2005	Michael Akam	16/08/2005
	Sedgwick Museum	24/06/2005	David Norman/Daniel Pemberton	30/06/2005, study visit
	Whipple Museum of the History of Science	24/06/2005	'Museum Curator'/Ruth Hory	07/07/2005
Durham	Old Fulling Mill Museum of Archaeology	24/06/2005	Lindy Brewster/ Dr. Sheila Mingley	08/08/2005
	Oriental Museum	24/06/2005	'Museum Curator'/ Dr. Sheila Mingley	08/08/2005
East Anglia	Sainsbury Centre for the Visual Arts	24/06/2005	Nichola Johnson	No reply
Edinburgh	Collection of Historical Musical Instruments	24/06/2005	'Museum Curator'	No reply, study visit
Glasgow	Hunterian Museum and Art Gallery	24/06/2005	Susan Ferguson	No reply, study visit
Glasgow School of Art	C.R. Mackintosh Building	24/06/2005	Carol Gibson/Peter Trowles	07/07/2005
Liverpool	Victoria Building Project	08/11/2005	Matthew Clough	No reply, exploratory visit, study visit
London	Courtauld Institute Galleries	24/06/2005	Ernst Vegelin	No reply, exploratory visit
	(SOAS) Percival David Institute of Chinese Art	24/06/2005	'Museum Curator'	No reply
Manchester	Manchester Museum	24/06/2005	Piotr Bienkowski/ Dr. S. Alberti	29/07/2005, exploratory visit, study visit
	Whitworth Art Gallery	24/06/2005	Joanne Hitchen	No reply, exploratory visit
Middlesex	Museum of Domestic Design and Architecture	24/06/2005	'Museum Curator'	No reply
Newcastle	Hatton Gallery	24/06/2005	'Museum Curator'	07/07/2005, exploratory visit
	Museum of Antiquities	24/06/2005	Lindsay Allason-Jones	30/06/2005, exploratory visit
Oxford	Ashmolean Museum	20/07/2005	'Museum Curator'	No reply, exploratory visit, study visit
	Museum of the History of Science	20/07/2005	'Museum Curator'/ Monica T. Price	16/08/2005, study visit
	Museum of Natural History	20/07/2005	'Museum Curator'	16/08/2005 and 31/10/05, study visit
	Pitt Rivers Museum	20/07/2005	'Museum Curator'/ Cathleen Wright	16/08/2005, exploratory visit
Reading	Museum of English Rural Life	24/06/2005	'Museum Curator'/ Kate Arnold-Forster	07/07/2005
St Andrews	Museum Collections Unit	15/11/2005	David Hopes	22/11/2005, study visit
UCL	College Art Collections	24/06/2005	'Museum Curator'	No reply
	Grant Museum of Zoology	24/06/2005	Helen Chatterjee/ Jack Ashby	08/08/2005
	Petrie Museum of Egyptian Archaeology	24/06/2005	Sally Macdonald	No reply, exploratory visit

Appendix A3:
Preliminary Survey: Outgoing Letter (June 2005- November 2005)

June 24, 2005

««AddressBlock»»

««GreetingLine»»

My name is Zenobia Kozak and I am a Museum and Gallery Studies PhD student at the University of St Andrews. I am currently researching the marketing potential of university heritage collections, with my thesis provisionally titled *University Heritage Collections: A Marketing Tool?* I am interested in those collections and objects found in university collections which reflect the academic history and identity of their parent institution. Further, I hope to explore established methods as well as innovative practices university curators and keepers have employed to utilize and promote their heritage. My focus is on the collections of British universities, though I will be providing a European and North American comparison. In order to complete my study I must gather primary data regarding the current status of heritage collections in the United Kingdom. I enclose a brief survey which I have distributed to university curators, keepers and marketing staff throughout Britain. Your assistance in completing and returning this survey is imperative to my study and greatly appreciated. I have included a preaddressed, stamped envelope for you to return the survey once complete. If this request has reached you in error, please pass it on to an appropriate member of staff or contact me directly. I appreciate your time and value the information you provide. Thank you in advance.
Regards,

Zenobia R. Kozak
Museum and Galleries, PhD Student
University of St Andrews
Enclosure (1)

Appendix A4:
Survey: Positions of recipients

University	Museum/Collection	Inquiry to/Reply From (if different)	Position
Aberdeen	Marischal Museum	Alan Knox	Manager of Historic Collections
Bath	Holbourne Museum	Christopher Woodward	Director
Birmingham	Barber Institute of Fine Arts	Andrew Davies	Press and Marketing Offficer
	Lapworth Museum	Paul Smith	Curator
	University Collections	James Hamilton	University Curator
Cambridge	Fitzwilliam Museum	Fiona Brown	Marketing Officer
	Kettle's Yard	Sebastiano Barassi	Curator
	Museum of Archaeology and Anthropology	David Phillipson	Director
	Museum of Zoology	Michael Akam	Director
	Sedgwick Museum	David Norman/Daniel Pemberton	Director
	Whipple Museum of the History of Science	'Museum Curator'/Ruth Horry	'Museum Curator'
Durham	Old Fulling Mill Museum of Archaeology	Lindy Brewster/ Dr. Sheila Mingley	Curator
	Oriental Museum	'Museum Curator'/ Dr. Sheila Mingley	'Museum Curator'
East Anglia	Sainsbury Centre for the Visual Arts	Nichola Johnson	Director
Edinburgh	Collection of Historical Musical Instruments	'Museum Curator'	'Museum Curator'
Glasgow	Hunterian Museum and Art Gallery	Susan Ferguson	Senior Manager
Glasgow School of Art	C.R. Mackintosh Building	Carol Gibson/Peter Trowles	Marketing and Development Administrator
Liverpool	Victoria Building Project	Matthew Clough	Director
London	Courtauld Institute Galleries	Ernst Vegelin	Senior Curator
	(SOAS) Percival David Institute of Chinese Art	'Museum Curator'	'Museum Curator'
Manchester	Manchester Museum	Piotr Bienkowski/ Dr. S. Alberti	Divisional Head
	Whitworth Art Gallery	Joanne Hitchen	Marketing Assistant
Middlesex	Museum of Domestic Design and Architecture	'Museum Curator'	'Museum Curator'
Newcastle	Hatton Gallery	'Museum Curator'	'Museum Curator'
	Museum of Antiquities	Lindsay Allason-Jones	Director of University Museums
Oxford	Ashmolean Museum	'Museum Curator'	'Museum Curator'
	Museum of the History of Science	'Museum Curator'	'Museum Curator'
	Museum of Natural History	'Museum Curator'/ Monica T. Price	'Museum Curator'
	Pitt Rivers Museum	'Museum Curator'/ Cathleen Wright	'Museum Curator'
Reading	Museum of English Rural Life	'Museum Curator'/ Kate Arnold-Forster	'Museum Curator'
St Andrews	Museum Collections Unit	David Hopes	Project Curator
UCL	College Art Collections	'Museum Curator'	'Museum Curator'
	Grant Museum of Zoology	Helen Chatterjee/ Jack Ashby	Curator
	Petrie Museum of Egyptian Archaeology	Sally Macdonald	Manager

Appendix A5:
Survey: Positions of respondents

University	Museum/Collection	Inquiry to/Reply From (if different)	TO Position	Reply Position
Aberdeen	Marischal Museum	Alan Knox	Manager of Historic Collections	Manager of Historic Collections
Bath	Holbourne Museum	Christopher Woodward	Director	Director
Birmingham	Barber Institute of Fine Arts	Andrew Davies	Press and Marketing Offficer	Press and Marketing Offficer
	Lapworth Museum	Paul Smith	Curator	Curator
	University Collections	James Hamilton	University Curator	University Curator
Cambridge	Fitzwilliam Museum	Fiona Brown	Marketing Officer	Marketing Officer
	Kettle's Yard	Sebastiano Barassi	Curator	Curator
	Museum of Archaeology and Anthropology	David Phillipson	Director	Director
	Museum of Zoology	Michael Akam	Director	Director
	Sedgwick Museum	David Norman/Daniel Pemberton	Director	Collections Manager
	Whipple Museum of the History of Science	'Museum Curator'/Ruth Horry	'Museum Curator'	Museum Assistant
Durham	Old Fulling Mill Museum of Archaeology	Lindy Brewster/ Dr. Sheila Mingley	Curator	Director of Heritage Collections, University Library
	Oriental Museum	'Museum Curator'/ Dr. Sheila Mingley	'Museum Curator'	Director of Heritage Collections, University Library
East Anglia	Sainsbury Centre for the Visual Arts	Nichola Johnson	Director	Director
Edinburgh	Collection of Historical Musical Instruments	'Museum Curator'	'Museum Curator'	'Museum Curator'
Glasgow	Hunterian Museum and Art Gallery	Susan Ferguson	Senior Manager	Senior Manager
Glasgow School of Art	C.R. Mackintosh Building	Carol Gibson/Peter Trowles	Marketing and Development Administrator	Taffner Mackintosh Curator
Liverpool	Victoria Building Project	Matthew Clough	Director	Director
London	Courtauld Institute Galleries	Ernst Vegelin	Senior Curator	Senior Curator
	(SOAS) Percival David Institute of Chinese Art	'Museum Curator'	'Museum Curator'	'Museum Curator'
Manchester	Manchester Museum	Piotr Bienkowski/ Dr. S. Alberti	Divisional Head	Museum Studies Lecturer, MM Historian
	Whitworth Art Gallery	Joanne Hitchen	Marketing Assistant	Marketing Assistant
Middlesex	Museum of Domestic Design and Architecture	'Museum Curator'	'Museum Curator'	'Museum Curator'
Newcastle	Hatton Gallery	'Museum Curator'	'Museum Curator'	'Museum Curator'
	Museum of Antiquities	Lindsay Allason-Jones	Director of University Museums	Director of University Museums
Oxford	Ashmolean Museum	'Museum Curator'	'Museum Curator'	'Museum Curator'
	Museum of the History of Science	'Museum Curator'	'Museum Curator'	'Museum Curator'
	Museum of Natural History	'Museum Curator'/ Monica T. Price	'Museum Curator'	Assistant Curator, Mineral Collections
	Pitt Rivers Museum	'Museum Curator'/ Cathleen Wright	'Museum Curator'	Administrator
Reading	Museum of English Rural Life	'Museum Curator'/ Kate Arnold-Forster	'Museum Curator'	Head of University Museum and Collections
St Andrews	Museum Collections Unit	David Hopes	Project Curator	Project Curator
UCL	College Art Collections	'Museum Curator'	'Museum Curator'	'Museum Curator'
	Grant Museum of Zoology	Helen Chatterjee/ Jack Ashby	Curator	Learning and Access Manager
	Petrie Museum of Egyptian Archaeology	Sally Macdonald	Manager	Manager

* shaded entries indicate a 'no reply'

Appendix A6:
Interviews/study visits timetable (January 2006 – November 2006)

University	**Museum**	**Contact**	**Date (2006)**
Aberdeen	Marischal Museum	Neil Curtis	27 February
Birmingham	University Collections	James Hamilton	13 February
Cambridge	Fitzwilliam	Margaret Greeves	8 March
	Sedgwick Museum	Liz Hide	07 September
	Whipple Museum	Liz Hide	07 September
Edinburgh	Fine Art Collections	Emily Pepper	17 November
Glasgow	Hunterian Museum	Ewen Smith	26 January
Liverpool	University of Liverpool Art Gallery	Leonie Sedman	13 March
	Victoria Building Project	Leonie Sedman	13 March
Manchester	Manchester Museum	Samuel Alberti	15 March
Oxford	Ashmolean Museum	Christopher Brown	08 February
	Museum of the History of Science	Stepehn Johnston	09 February
	Museum of Natural History	Monica Price	09 February
St Andrews	The Bell Pettigrew Museum	Martin Milner	25 June
	The Gateway Centre	David Hopes, Ian Carradice	20 October, 25 July (2007)
	Museum Collections Unit	David Hopes, Ian Carradice	20 October, 25 July (2007)
	MUSA	David Hopes, Ian Carradice	20 October, 25 July (2007)

Appendix A7: example interview transcript

9 February 2006
Meeting with Monica Price, Assistant Curator, Mineralogy
Oxford Museum of Natural History

Is there an official concept or definition of heritage that is recognised by the museum or the university?

I have never encountered any official definition at all. I think this place has got heritage imbued in its whole set-up. Heritage is an ongoing thing and does not have a cut-off point in time. We don't consider heritage strictly in terms of historical heritage. There are so many other concepts of heritage - there's scientific heritage which means what's happening today and tomorrow is also important.

Because the museum is subject specific, in your opinion, is the heritage found in the museum more related to the institution's heritage or the academic discipline's heritage?

I think it is all those things. The history of this whole building is very fundamental to the history of the university. The fact is that the university first starting offering natural science degrees in 1855. Before that, the science teaching was carried out in all sorts of college basements and the Ashmolean museum basement. It was a growing subject area, there was a growing interest in it and this building was constructed to house both the collections and the entire science teaching and research of the university. In fact the entire science area around here has grown from this museum. Each department as it grew, needed more space. Each one started off with displays in the central court, and a professor's sitting room, laboratories and lecture theatre. Natural philosophy, physics, medicine, anatomy, chemistry, geology and crystallography all had their own areas. Each department expanded, new buildings were constructed. This museum is fundamentally central to the whole of the sciences at Oxford and I think it still feels it. The last department moved out of the museum only happened a couple of years ago. Now the Museum is devoted to the collections. But it still has very strong links to the departments and this again affects how we don't, indeed we can't cut ourselves off from the university. Our four curators are all university lecturers, first and foremost, in the different departments. Our management committee has the professors on it and other university 'big wigs'. But these are valuable links. I am treated as a part of the Earth Sciences department, with access to their facilities which is invaluable as. I need access to high-tech equipment. The zoology and the entomology people have very strong links to the zoology department. Some of them are lecturing, some are doing tutorial teaching, or just resourcing the university. We can't, as the museum, separate ourselves out heritage-wise. We are in the middle of it.

If the museum is heritage as a whole, are there collections that fall outside of the main departments, which are difficult to place in, for example, the zoological or geological collections, because they are distinctly to do with the history of the museum or institution?

Yes, things like furniture, we are not a museum of furniture, and that means for example that the entomologists are selling old furniture to raise money for new insect-proof furniture. There are similar items, I suppose, that are slightly peripheral, for example, I have got upstairs, a glass-case top of the eighteenth century Borlase collection case. This collection was given to the Ashmolean Museum in the 18th century, and the case is one of the earliest glass-top museum cases in the country. The collection is of Cornish minerals, and we can no longer recognize any of the specimens, although they were figured in Borlase's "Natural History of Cornwall". The Ashmolean did not have space for the case top and said "Do you want it?' and obviously we wanted to preserve it as a part of our history. The interesting thing about that is that the case top is probably going back to the Ashmolean for a new display in the next few years. So, perhaps that shows also, the relationship between the museums. Other items? Things like the painting of the Dodo, in a way, is huge heritage item, because of its influence on Lewis Carroll and Alice in Wonderland. We are not an art collection, but again, it seems linked to the zoological collections in the same way that our cases are linked to the mineral collections. We have all sorts of things discovered for example in the wrappings of the specimens. This is a slightly ephemeral area. We have all sorts of photographs, we have a wonderful collection showing this building being built in the 1860s, all that sort of thing, the museum and photography, is a part of our history. This building, because it is such an important building, we like to market it, we like to use it, because we have a whole audience which are interested in its architecture. It is a real attraction. If I thought really hard there would probably be other odd items that we guard and protect and look after, that are not technically part of our collections. Everything has some sort of link. Some of the instruments that have been used in the last century for identifying minerals now form our instrument collection, yet it's all part of the history. The glass-plate negative collections again used to be used in teaching and research, but they too are linked to the collections.

The photographs, as an example, where are they held and who is responsible for them?

They are stored in the archive. We have a library, we have an archive, we have a professional paper conservator. Our paper conservator looks after photographs, he was a professional photographer…(Name: Rennison Hall).

Can you describe any terminological or conceptual challenges the museum faces when categorizing it collections?

We do have some very fundamental historical issues. One of them is that the zoological material is catalogued into two sorts of collections, entomology and

zoology; similarly we have the geological collections and the mineralogical collections. Now everyone knows that mineralogy is a part of geology. Further confusion arises from the fact that the university has its given us responsibility to the rock collections in 1997. So the Mineral Collections look after minerals and rocks and meteorites and so on, and the Geology Collections look after palaeontology (fossils), although they have never been renamed Palaeontology Collections. The other big problem terminology-wise is that everyone thinks we are the Pitt Rivers Museum. That is very difficult, because they have the more memorable name even though they are a younger institution. When it comes to marketing, we have huge difficulties. The number of Oxford graduates that come up to me and I say "I work for the University Museum" and they so "oh, the Pitt Rivers" and I say "how long have you been at Oxford?...." We are working more and more with the Pitt Rivers trying to distinguish ourselves. It is quite interesting how it's evolving. By marketing the two together, we are increasing awareness that we are two separate museums. So that is a couple of examples of confusion.

Does the university consider the museum's collections to have a role outside of the traditional teaching, research and display remit? More along the lines of cultural heritage preservation or institutional awareness?

Hugely. The University is more and more recognizing that the museum is one way that the public can interface with the University and get a lot out of the University. The University genuinely does support all sorts of learning activities. Our education service is growing and growing, working with junior and senior and adult groups and disadvantaged groups, and our volunteer coordinator is working across all the University museums, putting together an army of volunteers and they are now going out into the community, having activities in shopping centres; the kind of things that local authority museums have been doing for years. So getting back to your question again. We are now seeing more of a role outside of the university. In addition, of course, because our scientific collections are hugely important internationally, we have large numbers of loans out and our collections are used around the world. So on the scientific level, our role is far broader than just the University.

Are you familiar with the Universeum project and the Academic Heritage Network?

Yes, I remember the university produced a poster and there was a display. One of our IT officers was very involved in going to meetings. Sarah Phibbs.

In your opinion, what was the museum's motivation for becoming involved in a project like the Universeum?

That is very interesting, but I do not know the history at all of why this specific museum was involved. I think it has a lot to do with sharing knowledge and sharing ideas and trying to network with otheruniveristy institutions. One of the

problems of being a large, specialist museum, is that most of the others are overseas. So if you want to know how certain other museums are handling their cataloguing of snail collections than apart from the Natural History Museum and possibly the other national museums in the UK, you are looking to overseas collections to see how material is being handled…what standards are in place. I would imagine that it probably had quite a lot to do with an opportunity to network with other museums and share knowledge. I know it got quite positive feedback after the display. Some good connections were made.

Please clarify the organisation of the marketing department or activities within the museum.

There are quite a few people involved at different levels. In terms of us trying to market things for the money to help us run, you see our university grant barely covers the cost of staff, the other costs have to be fundraised. The director is actively involved in going out and seeking funding and that sort of thing. In terms of people coming to visit the museum, we have a public services committee. We run a lot on committees, and the public services committee is chaired by one of the curators, and includes education staff, front of house staff, shop staff, administrative staff and the Director. They have an overview of the exhibition programme, temporary exhibitions, particularly, and are generally overseeing events and other public activities; deciding what should we get involved in, what should we not, that sort of thing. A lot of our activities involves individuals getting on with their own initiatives, giving talks etc. Publicity is up to the administration for the most part. The education team do a huge amount of all sorts of ways…and they interface with the academic schools network very actively. All sorts of people are doing all sorts of things. And in many ways it is a gap in our set-up that we do not have an individual that would have overall responsibility in marketing. We have only recently got a poster produced and it was designed by our shop manager and our shop staff. In addition to that, the university has a press office and we liaise with them. We have marketing through the university. The shop managers of the different university museums all talk and coordinate, for example with late night openings for Christmas shopping. The problem is, a museum like this is sufficiently off the beaten track, this was probably more successful for the more central museums.

Does the university use museum collections, facilities and recognizable imagery for the promotional purpose?

Yes, it does for promoting the natural sciences. The University has a Continuing Education department and runs courses, and they use our images, as do the University's Press Office. We are featured in the student promotional brochures. When departments have open days for prospective students then we are very involved in that.

In you opinion does the museum serve as a showcase of the university's history or a window on current projects and research?

I think the amount of interest in the history is growing, and there is a desire to show more of what is actually going on in the museum now. We have been talking about having a gallery up here which will showcase Oxford science. One of the things we are hoping is going ahead, is the space formerly used by the chemistry department. We will be having a new education centre and this will also showcase Oxford science.

Additional information?

I think it is a huge challenge, because if you catalogue an archive collection, it is extremely hard to throw things away. Consider things you find interesting from some 50 or 100 years ago; often the equivalent things today you might consider chucking away. Where does heritage begin and where does it end? Heritage begins and involves the future and the past…it is about the past, present and future.